MIDWEST CHAPTER
MUSIC LIBRARY ASSOCIATION

MIDWEST NOTE-BOOK

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CALENDAR

February 20—24, 2019
89th Annual MLA Meeting
St. Louis, Missouri

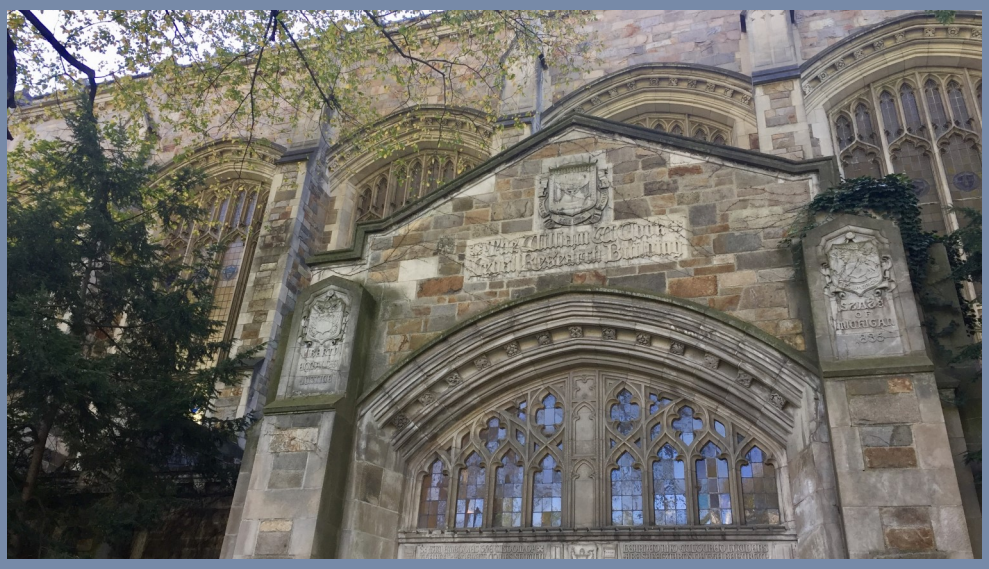
October 24— 26, 2019
Midwest Chapter meeting
Champaign-Urbana, Ill.

REMINDER

Submissions for the next issue of *Midwest Note-Book* are due April 15, 2019.

CHAPTER MEETING IN ANN ARBOR





Images courtesy of Kristi Bergland

The view of campus (south) from the Graduate Library (top); outside the Law Library (bottom)

From the Chair



Katie Buehner

Greetings Midwesterners!

The national meeting is soon upon us, and I hope many Midwest chapter members are able to make the trek to St. Louis. Hopefully the worst of winter weather is behind us and sunnier days are just around the corner. Our chapter meeting is at 7:00pm, Thursday night, and we'll be talking about transitions on the Executive Committee, next year's meeting in Champaign-Urbana, reporting on last year's chapter grant, and setting up voting for this year's Best of Chapters nomination.

This issue recaps this Fall's splendid chapter meeting in Ann Arbor. Thank you to all members who contributed to this issue so that members who attended the meeting could refresh their experience, and those who were unable to attend have access to a scintillating report of what happened. Thanks again to the Local Arrangements Committee and chair Jason Imbesi for putting together a smooth-running event and the Program Committee and chair Keith Cochran for the excellent slate of sessions.

Speaking of Keith, he'll finally get to step down as Past-Chair in St. Louis, following the election of our new Chair-Elect, Mike Duffy. Thanks to Mike and James Procell for running in the election and to all who voted.

Safe travels to those of you coming to St. Louis. If you can't make it to the conference, be sure to tune into the live stream from Grand Ballroom EF, which is free to all this year. You will be able to find the live stream and chat feed on the national conference website:
http://conferences.blog.musiclibraryassoc.org/
All the best,

Katie

Midwest Note-Book

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

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

http://MLAMidwest.org

COMING SOON!

Extra! Extra! Read all about it! The Midwest Chapter of the Music Library Association's Public Services Committee is starting a column dedicated entirely to public services in music libraries!

Our shiny and new mission statement was released at MWMLA's annual meeting in Ann Arbor, MI, and reads as follows: The mission of the Midwestern Chapter of the Music Library Association's Public Services Committee is to foster awareness and discussion around issues of public services. (Oct, 2018)

So let's foster some awareness and discussion around issues of public services! Are you doing something innovative in relation to public services in your library? Maybe you want to try something new or collaborate with other librarians? The Public Services Committee would love to feature you and your projects in future publications of Notebook.

We will be accepting submissions until April 1st, 2019! Please let me know if you have any questions!

Z. Sylvia Yang, Chair, Public Services Committee (2017-2020)

zouayang@depauw.edu

SESSION SUMMARIES

What Performing Art Students Want and Why Libraries (and Vendors) Should Care!

Joe Clark (Kent State University) and Sheridan Stormes (Butler University)

The first program session of the Music Library Association-Midwest Chapter Meeting in Ann Arbor took place on Friday October 19th at 8:45-9:15am at the Hilton Garden Inn in Ann Arbor. The presentation by Joe Clark and Sheridan Stormes examined a 2017 study regarding performing art students format preferences. The results of this study were presented, as well as the background, goals, methodologies, demographics, and takeaways.

The background began with a brief description of the original study done in 2012. The purpose of the new study was to replicate the previous study by Kent State, and expand participation in the study. There was also an effort to improve the questions of the previous study, include focus groups, and to include private and public schools as well as schools of varying sizes of student population. In addition, the libraries of each of the participating schools had different proximities to their constituents' classrooms. The goals of the study included: 1) What types of resources do performing art students need for their coursework; 2) What formats do they use; 3) What satisfaction do they have with the resources they use; 4) What do the students want the library to spend money on; 5) What are students preferred formats and means of access.

The three institutions which participated in the survey

included Rutgers (New Brunswick, NJ), Butler University (Indianapolis, IN), and Kent State University (Kent, OH). The methodology used was a Qualtrics survey and at least one focus group at each institution. (Butler hosted two focus groups). The survey was administered in the fall of 2017 with a total of 474 students participating. One main difference in student population was the fact that Rutgers had more graduate students than the other two institutions. The formats that were listed as options for comparative use study included print, e-books/journals, compact disc, video, scores, and virtual resources.

The results were provided in graph formation, but are presented here as text. Of all the formats listed in the survey which students used the most, video ranked the highest for content used and were generally accessed via non-library streaming sources. Print books were still preferred over e-books. Most students preferred to use library e-reference sources, rather than print. Scores in both digital and print format were used heavily by music students. Dance students demonstrated a preference for print scores. As for satisfaction with the library collections, most students were satisfied with the print versions of books and scores and E-journal databases. Students wanted more of the following resources from libraries: print books and scores and digitized resources of all the surveyed resources. Overall, students reported using all resources in electronic formats. Books and scores were the only resources still receiving strong use in print format.

After reviewing all the results and statistics, the presentation revealed that scores and print materials are still in relatively high use and circulation of compact discs and videos has essentially plummeted. What do these results mean for libraries and/or vendors? Libraries should look at shifting to electronic formats when possible. The presenters suggested many libraries have already curtailed their purchases of compact discs and DVDs, and some reference sources. Electronic formats provide students with ease of access and familiarity with the format. Faculty teaching in the performing arts are also moving away from using library resources and choosing other web-based resources. Suggestions for librarians included: 1) know the circulation statistics for your materials; 2) make faculty aware of the trends; and 3) use outreach and instruction to keep faculty and students aware of what your libraries have to offer. As for vendors, it was suggested that they make materials easier to use and provide easy access as well.

Summary by Patty Falk, Bowling Green State University

Promoting College of Fine Arts Works through the Institutional Repository

Anne Shelley (Illinois State University)

During this session, Anne Shelley (Illinois State University) described how she has been able to promote the College of Fine Arts, of which she is the subject music librarian for the School of Music, with concurrent responsibilities working with ISU's institutional repository in her new position as scholarly communication librarian.

Ms. Shelley pointed out in the beginning of her session that performing arts as an area of research has an array of situational complications in the context of institutional repositories. These range from copyright complexities in providing open access to overcoming more technical issues like storing various media versus typical text-based works, thus realizing the unique differences music and fine arts related materials have compared to other academic disciplines. An outline of Shelley's presentation identifies shifts in the institutional repository philosophy, a description of ISU's institutional repository named, ISU "ReD" (Research and eData),

outlining goals, example of content, further recommendations, a final assessment, and questions following the presentation.

Ms. Shelley noted that institutional repositories have become more popular since the early 2000s and that, "there has been a shift in thinking about the purpose of an IR and philosophies about what content should be included." She cited that institutional repositories were designed for faculty to submit their own publications. However, participation rates from contributors have been lower than expected. As a result, Ms. Shelley has adopted a more recent approach to institutional repository stewardship which involves collaboration from both faculty contributors and the institution or department managing the repository to create a more expansive and robust level access for materials that differ from the usual scholarly publishing systems in place today.

ISU ReD was initialized in 2013, and Ms. Shelley stated since then that despite ISU not currently having an open access policy for ISU ReD, it is still intended to feature the inclusion of faculty works and datasets. The repository contains 4,800+ items with an impressive 395,000+ downloads and 68,000+ page views. The institutional repository features pre-published journal articles, reviews, theses, dissertations, and other text-based documents from faculty and student contributors. She added that most of the content previously documented from the College of Fine Arts were theses, dissertations, concert programs, festival programs, and newsletters. However, many of the hundreds of performances, publications, and exhibitions that take place each year in the College of Fine Arts were not represented.

Ms. Shelley stated that the goals for the College of Fine Arts and the institutional repository were to first preserve digital copies of materials that are representative of the three schools found in the College of the Fine Arts. Another goal is to provide a stable online home and a URL for content so it can be accessed more securely. Increased visibility and searchability were also goals of Ms. Shelley's in hopes that alumni and researchers would be able to locate materials that they may be interested in finding online.

To receive permission to add materials from the College of Fine Arts, Ms. Shelley identified in her presentation the various administrative relationships she has established in order to execute the initiatives she wanted to develop. I particularly found this helpful as a student because she described a similar scenario in which I and many others may have to navigate through. Since Ms. Shelley's work with the institutional repository, the following materials have been deposited or encouraged for deposit: faculty newsletters, music faculty work including performances and compositions, materials for the Red Note New Music Festival hosted at ISU, music/theater and dance/art theses, music, theater, and dance programs (music programs 2010-2016), and School of Music faculty publications.

If you're considering adding materials to an institutional repository, Ms. Shelley suggested to contact contributors and request digital files that can easily be added. Also, consider long and short-term storage of the files on and off a repository. She said it is important to think about the size/quantity/quality of the files that you're adding as well as to track your work. ISU currently has student employees working on adding materials into the repository, but it is important to run quality control on materials being added to correct display mistakes and ensure no metadata errors were made.

Ms. Shelley recommended to reach out to contributing faculty and administrators regularly to discuss the status of items contributed as well as share statistics with stakeholders such as relative downloads and metadata page views, highlight highly

downloaded items, and show the number of items that were uploaded in a given time period. Moving forward with the managing materials being added to the institutional repository, Ms. Shelley hopes to keep adding to previously existing collections, update, and enhance metadata. Ms. Shelley aims to promote the institutional repository at ISU through faculty and student engagements and discuss the benefits of adding materials to the repository with contributors.

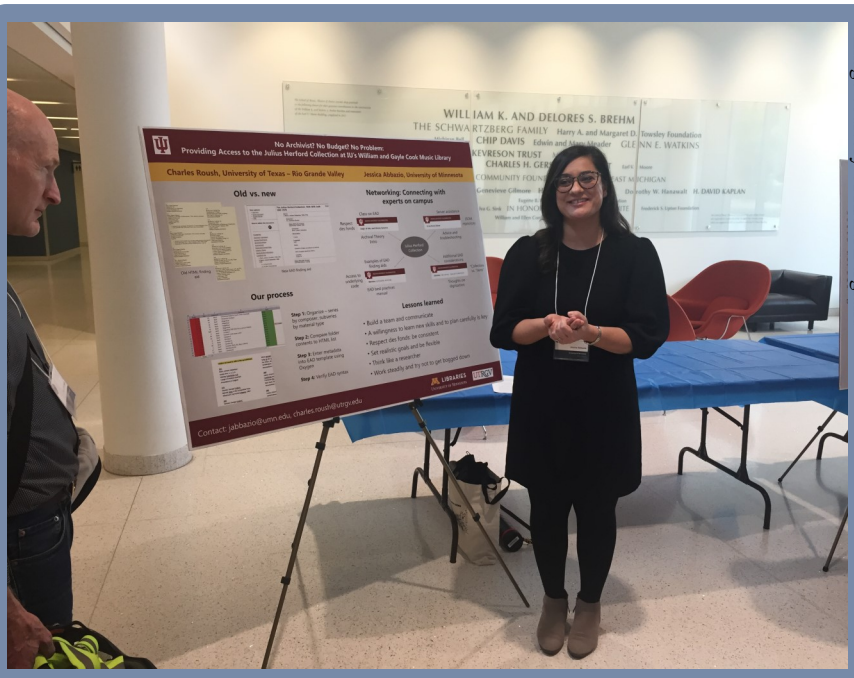


Image courtesy of Kristi Bergland

Jessica Abbazio presenting a poster at the University of Michigan

Summary by Ryan Johnson, Indiana University

Co-Instructor in Two Days: A Faculty and Librarian Collaboration

Carla Williams (Ohio University)

After sending her usual information literacy instruction reminders to faculty, Carla Williams found herself listed as an instructor on the syllabus for the graduate music research skills course, just two days before the start of the 2016 Fall semester. Williams' presentation covered her experience that first semester, modifications made to the course in following semesters, future plans, and the challenges and advantages of this type of faculty-librarian collaboration.

Due to limited time, the first semester for Williams as co-instructor of the course was carried out as originally planned by the faculty member. Throughout the semester, it became apparent to Williams that students often had difficulty with assignments originally designed to use print resources. In Fall 2017, Williams made an effort to modify assignments in order to blur the line between print and electronic sources. By Fall 2018, significant modifications to assignments were made so that students could become familiar with the electronic versions of resources. Small modifications were also made to the syllabus. Additionally, Williams became involved in assignment review and grading.

Williams then shared her future goals for this collaboration, including an increase in active learning throughout the course; implementing the ACRL Framework for Information Literacy; making more modifications to the syllabus, assignments, and handouts; and possibly being listed as an instructor of record.

At the end of the presentation, Williams discussed the challenges of adjusting faculty expectations for how students use research tools and their format preferences. She also discussed the challenging balance that librarians often have to find between maintaining relationships with faculty and pushing for change. This teaching collaboration was also not treated as overload for Williams, so clear discussions for allocation of time were needed and a concern for

precedent was acknowledged. While there were challenges, there were also many advantages to this type of collaboration. Students benefited greatly from the complementary strengths of the instructors (disciplinary knowledge and library knowledge), while the library benefited from increased visibility and support.

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

The Shifting Workbook: Introducing a Tool for Stacks Management, Statistics, and Planning

Erin Chiparo and Alvin Ly (Indiana University)

Shifting, as most librarians are aware, is the process by which free space within a library collection is redistributed amongst the shelves when areas in the collection need to be rearranged. Shifting ensures that library collections are maintained, in proper call number order, and allows for growth. Shifting projects are a time consuming endeavor but essential in presenting an organized and functional collection.

Developed in tandem by Erin Chiparo and Alvin Ly, The Shifting Workbook is used at the Cook William and Gayle Music Library at Indiana University as a way to streamline the shifting process and stacks management while considering long-term and short-term space planning in the library.

In order to meet the needs of the Cook Music Library, Chiparo and Ly created The Shifting Workbook with the following considerations in mind: target high priority areas where shifting is immediately necessary; provide a big-picture over time, include how much shelving is in use versus how much shelving is currently open; document workflow and progress for statistical purposes; assist with delegation of shifting assignments; and adapt to long-term usage in order to continually track shifting projects.

As Ly detailed, The Shifting Workbook is a combination of Excel prowess and carefully entered data. The initial data collected consisted of a survey of the library space: How many ranges are there? How many columns are in each range? How many shelves are in each column? What call numbers are encompassed in each range, column, and shelf? And most importantly, what sort of space remains on each shelf? After collecting the initial data, the spreadsheet was formatted to provide the user with a color coded assessment of each individual shelf; green for ample remaining space, yellow to signify that space is running out, and red for shelves that need to be addressed immediately.

The workbook continues to work within the constructs of Excel wizardry and provides users with suggested actions. For instance, if more than twenty percent of shelves in a range as high priority (red), the workbook will suggest the user shift the range immediately. If less than twenty percent register as high priory (red), the workbook will suggest the user shift the range when able. This allows for users to approach stack management systematically, shift continuously, and constantly reassess the collection and space — something incredibly important for especially large libraries, such as the Cook Music Library.

The Shifting Workbook was made specifically to address the shifting and stacks management needs of the Cook Music Library, but as Chiparo stated during her introduction to the presentation, “Fear not! The Shifting Workbook can be adapted to suit any collection” and might be something you consider incorporating in your future shelf maintenance projects.

Summary by Sylvia Yang, DePauw University

Hot Tubs: The Opera and Other Adventures in Linked Data for New Music

Lindy Smith and Libby Hertenstein (Bowling Green State University)

What do you do with a living local collection? In the final morning session on Friday, Lindy Smith and Libby Hertenstein (Bowling Green State University) shared their process for finding an answer to just that question. It all centered on BGSU's New Music Festival, an event that has featured some of the greatest contemporary composers since it began in 1980. Lindy explained the desire to document the history of such a remarkable festival, but that the nature of new music and of this festival is that the important parts are the relationships and collaborations that go on. Coincidentally, the festival was going on during our meeting in Ann Arbor and Lindy relayed a conversation that took place the day before about the idea of community and its longevity in music. Beyond documenting and community is the desire to provide the opportunity for discovery of information about the festival.

They both knew that a linked open data (LOD) approach was the best route forward, given that they wanted to focus on the connections and relationships. Libby touched on some of the platforms that they had explored to host the project (OpenRefine, TemaTres, Scalar, et al) and the obstacles that they encountered with those services (cost, customizability, hosting capability, vocabularies, etc.). They found that Omeka-S (Semantic) was the best fit for several reasons: Omeka (original) was already in use at BGSU, it was free(!), it had built in LOD functionality, and easy access to both the front and back ends (and they had already exhausted their other options).

What followed was basically a very quick crash course in how to use a linked data environment to create a reflection of complex relationships. Using four primary vocabularies—Bibliographic Ontology (BIBO), Dublin Core, Friend of a Friend (FOAF), and Music Ontology (MO)—they were able to create templates for each type of entity that would populate the database (person, organization, musical work, event, instrument, item set). With these templates, data could be entered quickly and easily updated. The templates allow for linking to external content like LC authority records, composer websites, and even BGSU's instance of Avalon (an access platform for streaming media). Thanks to Omeka-S, the LOD triples were created automatically. On the front end, they were able to include full scans of programs and hope to include score incipits.

The project faced some initial and ongoing challenges: differences in the quality of the programs, consequent inability to run OCR in some cases, inconsistent content from year to year, the significant time commitment. Their aim was to make access good enough, not necessarily perfect. In terms of what did work, the name of the game was sharing—knowledge, skills, resources, time—and asking for help from an expert (mostly their IT staff). Their efforts up to now have focused on data entry, digitization, and the interface. The example they showed was a work called *Hot Tubs, the Opera*, a free-form compilation piece that presents a veritable metadata nightmare. Going forward, they hope to include more digital content, improve and expand the search interface, address and define rights issues, and promote the resource to interested communities.

Summary by Will Scharfenberger

Sheet Music by the Ton: Processing the Edison Collection of American Music

Kristen Castellana and Ellen Mueller, University of Michigan

In the third session, University of Michigan librarians Kristen Castellana and Ellen Mueller joined together

to discuss the cataloging the Edison Sheet Music Collection. They talked about the collection, how it was processed, the challenges, and how other librarians can take on a huge cataloging project. The presentation was divided into two parts: the origins of the Edison Sheet Music Collection, and the cataloging project performed by the University of Michigan.

In the first half of the presentation, Castellana talked about how the collection was started and its journey to the University of Michigan. The Edison Sheet Music Collection started in 1915 by the Edison Phonograph Company as a way for founder Thomas Edison to gather as much music as possible. From 1915 to 1925, Edison's employees would gather sheet music from music stores, collections, and publishers. Edison would then listen to every composition that was performed by pianists that he would hire to perform the pieces at either the company or his personal home. If he approved of the piece, it would go into the collection; if not, it would be stamped. This systematic approach to selecting music would eventually prove to be unsuccessful because it did not cater to the public. Because the company would not accommodate the public's interests, Edison Phonograph Company closed in 1929. In 1930, the collection was sent to the Edison Institution in Dearborn, MI. Then, in 1948, Edison's niece Betty Wismer inherited the collection. Wismer would sell the collection to Bly Corning in 1964. In 1989, the University of Michigan bought the collection through an anonymous donor. The collection would arrive in Ann Arbor in 1990.



Sylvia Yang presenting a poster in the Moore Music Building at the University of Michigan

The size of the collection is comprised of several pieces that are in six places. For example, while approximately 150,000 to 200,000 pieces were sent to Dearborn. In Greenfield, there are ~5,000 pieces. In Clements, there are around 26,000. The Library of Congress has 13 thousand pieces. Finally, the University of Michigan has approximately 118,000 American pieces and around 112,000 European pieces. Along with the approximately 230,000 pieces of music, the University of Michigan collection also includes archival materials such as surveys, advertisements, records, and letters written by the composers. This collection gives insight to what the music business was like in the 19th century. It helps give an example of how popular music developed in the century, as well as how music printing evolved. The collection also features pieces that have political

themes in them and talk about women's rights.

In the second half of the presentation, Mueller focused on how the music in the Edison Sheet Music Collection was processed and cataloged. The first section of music to be cataloged was any music from pre-1861. This cataloging project took place from 1999 to 2000. In that year, 16,400 antebellum pieces were cataloged and microfilmed, while an estimated 14,000 bibliographic records were created. What this project did was to help establish the call number scheme and cataloging scheme for the second project. The second project was postponed for fifteen years due to the vast size of what was left to be processed and cataloged.

In the summer of 2015, the University of Michigan Music Library held a Sorting Party for the collection. The party consisted of fifty participants, and the sorting of materials lasted for eight days. In those eight days, 102,000 pieces were sorted into 262 boxes roughly according to whether the composition was instrumental or vocal and the decade that it was composed in.

The next step of this project was to digitize the items. With the help of the CLIR grant given to the library in December 2015, the librarians embarked on a two-year project in which 23,600 pieces would be cataloged and then digitized through a trusted vendor. The materials were shipped to Google 900 to 1,200 items at a time. The breakdown of the materials was so that the quality control would be 100%, when the quality control would normally be at around 10%.

The cataloging process was building the project, tools, hiring, and challenges. When starting the project, there is normally no standard for the minimum record. Therefore, it is up to the library to make its own record according to the feasibility and practicality of the project. The record must be made with regards to the size of the collection, deadline, rate of productivity, the rates for full level and minimum level productivity, and the estimated tools needed for the project to be a success. What the project would include was up to the librarians, and should be able to properly address the research needs of the communities. For example, the subject matter of the project could provide the researcher access to the subject. Also, the parties involved in the project had to agree with what would be included. The tools included language templates, MARC XML creation, and step-by-step documentation for later use. The documentation of the process helped with efficiency, resolving issues, was tailored to the individual, and was open to learning styles.

When talking about hiring, Mueller discussed how important it was that the person was able to read music and had an understanding of music history and music theory so that they would be able to properly catalog the piece. It was also important that the applicant was able to work quickly and accurately and was able to be flexible. During the on-boarding process, Mueller said it was important the librarian spend a vast amount of time with the cataloger in order to learn the process. It was also important to document the process of on-boarding so that it can later be reviewed and modified.

Challenges that arose with this project included mistakes in the cataloging and staffing issues. With staffing, the terms of the employment were not always clear to the employee hired. Additionally, the cataloger who started the project left the library, and Castellana and Mueller were both promoted to other positions. Housing also proved to be an issue; the boxes were stored in various locations, so the librarians and those working on the project would then have to search for the materials they needed for the project, which added up to time wasted due to an administrative oversight.

Another challenge was the tracking of materials. Originally, the thought was that the materials would go from storage to cataloging; cataloging to DCU; DCU to vendor, and then from vendor to storage.

This system, however, was not what actually happened. There was actually no system in place because the librarians and employees were not sure what to expect. The materials were also tracked with unique numbers, which made MARC difficult. The clerical issues also made an impact on cataloging; often times, the metadata would say one thing about an image, while the image would represent something different. The metadata was also created with the 500 field instead of the 590 field, which caused the notes to be encoded incorrectly.

The session concluded with where the collection could now be found digitally. This collection can currently be found in the Sheet Music Consortium, the Digital Public Library of America (DPLA), Google Books, Hathi Trust, and the University of Michigan's collection catalog. The following Q&A discussed duplicates, how many items had no dates assigned to them and how the dates were assigned, and how the items were disbanded for cataloging purposes.

Summary by Jennifer Martin, University of Wisconsin -Milwaukee

The Design of Lexcerpts: A Multimedia Resource for Orchestral Excerpt Study

Regen Le Roy, Lexcerpts.com

Regen Le Roy, creator of Lexcerpts.com, showcased his website as a free tool for all musicians. Lexcerpts included highlighted music scores, music parts, and sound recordings of major orchestral works often used in auditions. The website presents these materials in categories for brass, woodwind, and string instruments which are then further categorized by individual instrument.

Summary by Monica Yost, Bowling Green State University

Successful Library Exhibits: Lessons in Planning, Collaboration and Copyright

Therese Dickman, Southern Illinois University, Edwardsville; Melissa Levine, University of Michigan

In a session devoted to examining the ins and outs of creating successful library exhibits, Therese Dickman introduced the audience to recent exhibitions that explored the distinguished lives and careers of two women with strong ties to Southern Illinois University, Edwardsville: the renowned concert pianist Ruth Slenczynska (1925-), and Jean Kittrell (1927-2018), an SIUE English Literature Professor from 1964-1980 and an accomplished Dixieland jazz pianist, vocalist, and band leader. These library displays celebrated a pair of extraordinary women, and the opportunity to work on each one resulted in lessons learned about the art of curating a successful exhibit.

Ms. Dickman's experience taught her that the first step to creating a successful library exhibit is to gather relevant information and artifacts to feature, so she worked with her colleagues to identify materials that would tell the stories of both musician's lives. Both exhibitions drew from items held in SIUE's special collections archives, including photos, award statuettes, album covers, and even festival buttons and badges. Often, the goal of a display is to tell a story, so items that illustrate a series of events (e.g., photographs, articles, and placards featuring meaningful quotes) can establish a chronology and a flow for visitors to follow. In addition to gathering items to display, it's also crucial to secure the means to display them, so identifying available panels, vitrines, and display props is a must! Becoming familiar with the parameters of exhibit spaces and display equipment can help curators to decide on what types of materials to include and where to place them for maximum impact. For example, the Jean

Kittrell exhibit included a dress that the artist designed herself, and this item was a major point of interest for many visitors so it was worth the effort to find a way to display it. Among Ms. Dickman's other suggestions for successful exhibits was to create facsimiles of artifacts when size or preservation concerns are an issue. In reflecting on the Ruth Slenczynska exhibit, she felt that some of the photographs were too small so she chose larger items or created facsimiles for display in the Jean Kittrell exhibit. An important concern when selecting items to reproduce for inclusion an exhibit or in marketing materials is the issue of copyright permissions. Later in the presentation, the University of Michigan's Melissa Levine spoke about the complicated issues of music and image copyright, crucial considerations for anyone creating reproductions or promotional materials for physical displays or digitizing library materials for virtual exhibits. Ms. Levine urged the audience to consider the important element of copyright when choosing which items to include in their own music-related online exhibits. Any curators with questions or concerns about copyright should contact an expert within their organization to learn about the parameters of the public domain, fair use, permissions, open access, and attribution.



Image courtesy of Kristi Bergland

The Music Library at the University of Michigan

Once a curator has decided on the items to feature and has created the text for captions to explain them, the next step is to plan the layout. PowerPoint is a useful tool for easily creating mockups of display spaces, and taking the time to engage in this work can ensure a smooth flow for the story that the display will tell. Understanding the audience, along with solidifying the goals and message for the exhibit, are guiding principles that can help to shape the way an exhibit is organized. After planning is complete, the next step is to collaborate with special collections or museum experts to learn about mounting and presentation techniques. These specialists will have the correct tools and materials for the job, and can advise librarians on the best way to display artifacts and documents in order to preserve them.

After the exhibit has been staged, Ms. Dickman suggested getting the campus and community involved by inviting them to open houses, giving presentations on the content, and promoting the display through social media and local networks. She also highlighted the benefits of documenting the exhibit through photographs and conducting assessment by jotting down reflections. Evaluating what worked well and what could have been done differently can help new curators to shape their approach to future exhibits. Lastly, she recommended

the book Exhibits in Archives and Special Collections Libraries by Jessica L. Lacher-Feldman (Chicago: Society of American Archivists, 2013) as a great resource to help new curators to learn about the exhibit cycle, tools for effective planning, strategies for design, promotion, and outreach, and methods for evaluation. Overall, Ms. Dickman's lessons learned about staging successful library exhibits centered on collaborating effectively with colleagues, conducting thorough research and planning, and enjoying the process.

Summary by Jessica Abbazio, University of Minnesota-Twin Cities

Improving Targeted Discovery through a Use Case in Music

Rachael Cohen, Michelle Hahn, Chuck Peters (Indiana University)

This presentation described efforts underway at Indiana University (IU) to provide a specialized music view in Blacklight, the open source discovery layer used by the University. The aim of the project is to meet the unique searching needs for music patrons by creating additional facets and search indexes plus including more displayed information on the search results page.

The Music Library is one of the largest academic music collections in the world, and accounts for approximately ten percent of the Bloomington campus holdings. Most users use the catalog, IUCAT, to locate materials. IUCAT is a shared public interface across campuses and libraries in the system. Several discovery views, such as campus, reserves, and browse, have already been implemented. The first specialized view developed for another collection provided a model for the music view.

A quick demonstration using a search for Handel's Messiah illustrated some of the inadequacies of the present search experience. Users must drill down through several layers to even limit to scores, and basic information such as score format (e.g., vocal score, etc.) is lacking from the results display.

Audio recordings pose some different challenges. In some cases, a person fills several roles - for example, composer, performer, conductor, etc. Finding materials related to a single role of a person is difficult, despite IU's exhaustive cataloging. The classification scheme used for audio recordings facilitates shelf browsing, but is not easily transferred to the library catalog.

Work on a distinct music view in the discovery layer began in January 2018 with the Discovery and User Experience Librarian (Rachael) and an experienced developer conversant in MARC. Consideration of several basic questions helped guide the development process. Some of these questions included who is anticipated audience and what they will want to see, whether formats other than scores or recordings or collections outside of the Music Library should be included, and so on. As a result, two specialized facets—instruments and score format—have been created. Both required complicated programming due to changes in MARC, cataloging rules, and cataloging practice over time. The new music view launched a month ago; the team plans to do additional user testing to determine what is (or is not) working well.

Submitted by Mary Huismann, St. Olaf College

MiALA Fine Arts Interest Group: Making Connections across the Mitten State

Michael Duffy (Western Michigan University), Grace Haynes (Michigan State University), Laura Thompson (Central Michigan University)

The Michigan Academic Library Association (MiALA) was established in 2014 as a chapter of the Association of College & Research Libraries (ACRL). The Fine Arts Interest Group was started in 2017 primarily as a forum for academic librarians working in fine arts collections (e.g., dance, film, media, music, theatre, creative writing) to share ideas and promote collaboration. Coincidentally, Mike Duffy started at Western Michigan University in 2014. He related his experiences with the group's origin, first by touring state institutions with performing arts libraries as part of his own research. He found that there was interest in staying connected with these colleagues, so he established a Google discussion group. As there was interest in a more formal organization, the Fine Arts Interest Group was organized and accepted as an ACRL chapter in the User Experience Section with Mike serving as the first leader of the group. The interest group performs an important outreach function to those unable to participate in MLA or MWMLA activities. Next steps include communication and collaboration with other arts organization such as ARLIS-NA.

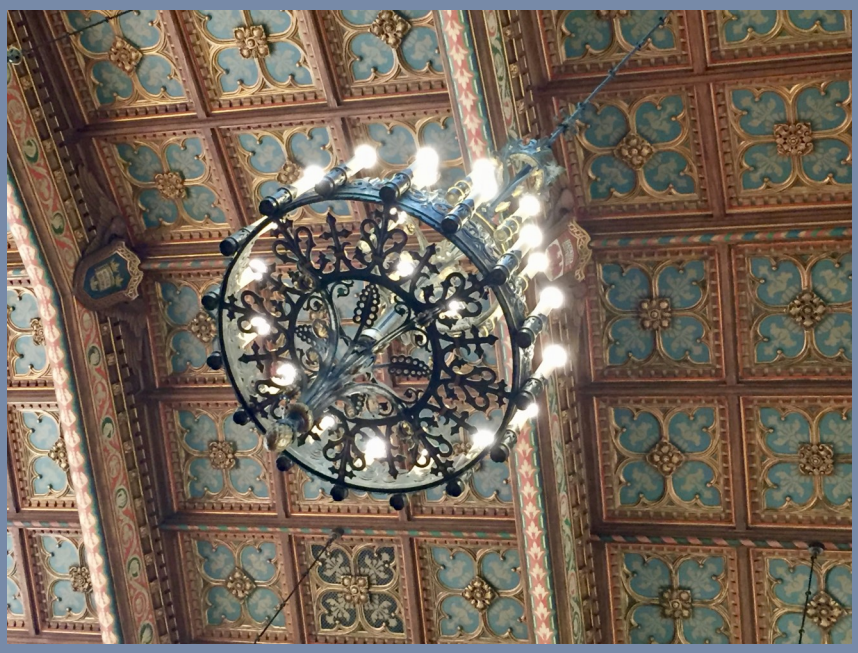


Image courtesy of Kristi Bergland

University of Michigan Law Library ceiling detail

Grace Haynes shared her experience as a newly-minted professional librarian, starting at Michigan State University in June 2017. She joined MiALA as a way to network with other music and performing arts librarians in Michigan and to find opportunities for service and professional development. Some of the benefits of participating in MiALA have been developing connections with more experienced librarians and learning from different types of libraries/ institutions.

Laura Thompson has been the Reference/Music Librarian at Central Michigan University (CMU) since 2015. In addition to her music responsibilities she also covers programs in art and design, fashion merchandising and design, interior design, recreation, parks and leisure. She too appreciated the ability to develop a professional network and community, especially in the areas where subject expertise was not as strong. Laura also related her experiences with art exhibition and acquisition at CMU's Park Library, which provided an opportunity to integrate art into the student and campus experience. As a result, the library reinstated its library art and exhibits committee.

Submitted by Mary Huismann, St. Olaf College

Midwest Chapter of the Music Library Association: Administrative Structure

EXECUTIVE COMMITTEE

Chair: Katie Buehner (University of Iowa), 2019
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Secretary-Treasurer: Greg MacAyeal (Northwestern University), 2019
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Web Editor: Jacey Kepich (Case Western Reserve University), 2018

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Paula Hickner (University of Kentucky), Past Chair, 2018
Jason Imbesi (University of Michigan), 2020
Laura Thompson (Central Michigan University), 2020

Program
Keith Cochran (Indiana University), Chair, 2018
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Joe Clark (Kent State University), 2018
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Therese Dickman (Southern Illinois University, Edwardsville), 2018
Michael J. Duffy (Western Michigan University), 2019
Kathleen Haefliger (Chicago State University), 2019
Jason Imbesi (University of Michigan), 2019
Jacey Kepich (Case Western Reserve University), 2019
Anna Alfeld LoPrete (Indiana University), 2018
Mallory Sajewski (Western Illinois University), 2019
Janet Scott (Indiana University), 2019
Anne Shelley (Illinois State University), 2018
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Lynne Weber (Minnesota State Univ.-Mankato), 2018
Carla Williams (Ohio Univ.), 2019

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Greg MacAyeal (Northwestern University), Ex officio, 2019
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Kristi Bergland (University of Minnesota), 2020
Susannah Cleveland (Bowling Green State University), 2019
Emma Dederick (Indiana University), 2019

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