MLA Newsletter

Music Library Association **No. 173** **May-June 2013**

San Jose Museum of Art, taken by Gerry Szymanski

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Michael Colby, MLA President
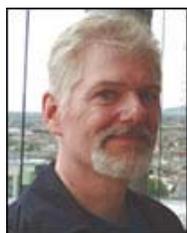
"How time flies when one is thoroughly enjoying oneself!" – Yum Yum (The Mikado)

I find it hard to believe that enough time has passed for me to write another *MLA Newsletter* column, yet here we are. Good to see you again.

In my previous column I mentioned how change has become a constant in our jobs, lives and MLA. So don't be surprised if I jump right in on the change topic again.

I am happy to announce the following changes: Sandy Rodriquez has been appointed to the new position of MLA Archivist. In this position Sandy's principal responsibility will be to oversee MLA's archives activities. A large part of her duties will involve serving as a liaison to the Curator of the MLA Archives, housed at the University of Maryland, College Park. Coincidentally, my next announcement also has to do with archives: Matthew Snyder has been appointed the inaugural chair of the newly established MLA Archives and Special Collections Committee. Please join me in welcoming Sandy and Matt to their new MLA responsibilities.

Another first for MLA is the establishment of a new round table, one I think we should all look forward to participating in at some point: the MLA Retired Members Round Table. Linda Solow Blotner has agreed to serve as its founding coordinator. We are fortunate to see so many retired MLA members who continue to be active and to attend the annual meeting. Now they have one more reason to come to Atlanta next year.

Speaking of Atlanta, the convention, and change: thank you to the many of you who took the time to fill out the post-convention survey. There were several questions, including one on the banquet. Although there was no full concurrence, it appears that many MLA members wouldn't mind foregoing the closing banquet.

Consequently, we're looking into a daring break with tradition. Instead of the usual banquet, we plan to replace it with a closing ceremony. This would include hors d'oeuvres and beverages and time for socializing, while making the event a bit less formal and helping to keep down the cost of registration. We will see how this goes and you will get your chance to weigh in with your reactions in the next post-conference survey. (See, we actually do read these things.)

The convention is MLA's big event every year and we all put a lot of time, effort, energy and money into it, including the hard-working Convention Managers, the Board of Directors, the Program Committee, the presenters on panels and all the hundreds of members who participate in committees and round tables. Yet the question arises whether a face-to-face meeting still makes sense in an age where inexpensive voice and video conferencing is available on just about every computer and mobile device. Cost has always been a factor and it isn't getting any easier to keep expenses down. Is it still worth the expense?

I think so. In his book *The Big Disconnect: the Story of Technology and Loneliness* (Prometheus Books, 2012), Giles Slade talks about "social cohesion." Social cohesion unites groups and helps group identity to emerge. While *Notes,* this *Newsletter*, MLA-L, and webinars, etc. can provide a vast amount of knowledge and information, and Facebook, Linked In, etc. can connect people and expertise, I feel there is something very valuable and very human that we experience in sharing the same physical space. I was intrigued to learn that while TED talks are free to anyone with the bandwidth to view them online, admission to the TED conference itself starts at $7500. Obviously, there is a value to "being there." I find that kind of value at the MLA meeting. I hope to see it evolve and thrive for years to come. I suppose doing that is part of my job as your MLA President. It is an honor and a pleasure.

Best wishes,
Michael Colby

Plenary III
RDA for All: RDA, Music Discover, and Beyond

by Sarah Hess Cohen, Florida State University

The final plenary session of the San Jose conference was designed to give all attendees, regardless of specialty, a preview of how the upcoming implementation of the Resource Description and Access (RDA) standard will affect their work.

Kathy Glennan (University of Maryland) gave an overview of the development of RDA. The evolution began in the 1980s, with revisions to AACR2, and eventually an attempt to create AACR3. However, the AACR3 draft released in 2004 was unsatisfactory, with the result that an entirely new standard was developed -- RDA. Drafts of RDA were available for review from 2005-2009, with various constituencies -- including MLA -- contributing comments and proposals. Over time, RDA came to incorporate the structure, concepts, and terminology of FRBR (Functional Requirements for Bibliographic Records) and FRAD (Functional Requirements for Authority Data), and it aligned with IFLA's Statement on International Cataloging Standards.

RDA includes instructions for recording descriptive attributes as well as relationships, both between persons and works and also among works. It will eventually include instructions for recording concepts. It does not, however, include any instructions on classification and display. The focus is on the FRBR user tasks of Find, Identify, Search, and Obtain. Toward that effort, language of description has been simplified, clarified, and updated, to eliminate of unnecessary library jargon, ambiguous and inconsistent terminology, and redundant rules. This emphasis on content rather than display should create a flexible and extensible framework while still maintaining backwards compatibility with AACR2.

Inevitably, the proposed standard has generated controversy, mostly over the cost of the online RDA Toolkit and accompanying instruction, the elimination of the General Material Designation, and the fact that the full benefit of RDA cannot be fully realized within the current MARC framework. Despite these drawbacks, benefits will include registered vocabularies, the ability to function in different implementation scenarios, a flat file database structure, linked bibliographic and authority records, a relational/object-oriented database structure, the ability to use Linked Data and metadata from multiple sources (such as ONIX), and instructions not tied to physical format of resources.

RDA was first published online in the summer of 2010. The U.S. National Libraries' test in the fall of that year included a funnel of MLA and OLAC catalogers. In that test, bibliographic and authority records were created in a live environment, and participants' feedback led to additional recommendations for change. Beginning in 2008, MARC21 updates were made to accommodate RDA elements. The National Libraries implementation date will be March 31, 2013, after which all authority records (and most bibliographic records) will be created using RDA.

Stephanie Bonjack (University of Southern California) spoke next on the impact RDA will have on public services, focusing on the display of information. RDA records are already in most library catalogs, and many more will be added as the standard is implemented, causing differences in the display of records. The lack of a GMD (the use of which will be ended by OCLC in 2016) is perhaps the most significant change, especially for those OPACs that use it as a format filter. On the other hand, physical descriptions will now be clearer, since they won't include Latin terms or abbreviations. ("s.l." will become "Place of publication not identified," for example.) Other terminology changes include the use of "Creator" rather than Author, and "Preferred Titles" or "Authorized Access Points" in the place of Uniform Titles.

In another significant change, "Violoncello" will now be rendered as "Cello" in both subject and uniform title headings. Librettists will now be the "Creators" of librettos (rather than the composers of the described musical works.) All scores will be described as such in the physical description, as "p. of music" will no longer be valid. "Miniature scores" will become "Study scores," regardless of size. With the demise of the Rule of Three, more access points may be added to any record.

Kathy Glennan returned to the podium to outline the significant impact that RDA will have on technical services personnel, especially catalogers and acquisitions specialists. There are many national policies and guidelines to be aware of, such as LC-PCC policy statements, BIBCO standards, provider-neutral e-resource guidelines, and OCLC RDA policy statements. In addition, each institution will need to create local policies about when to use RDA records, what changes are acceptable, and deriving new records from RDA records. Copy catalogers may actually need to learn about these policies first, because they could encounter RDA records before original catalogers will have to create new ones.

Training will be a significant issue, as well as review processes to check original RDA records before submission. Some available training resources include the Library of Congress Catalogers Learning Workshop, the

LCC-PC Policy Statements incorporated into the RDA Toolkit, PCC guidelines, webinars created by ALCTS, sample records and workflows available in the RDA Toolkit, music cataloging presentations on the BCC website, and the MLA Best Practices document.

Challenges for catalogers include changes in terminology, the elimination of most abbreviations, new MARC fields and subfields to use – and to validate, index and display in local systems. More decisions are now left up to "cataloger judgment," which can be uncomfortable for those used to hard-and-fast rules. In order to make these judgments, catalogers need to keep in mind the user tasks (Find, Identify, Search, and Obtain). They will need to accept less consistency among bibliographic records for things like capitalization project and variant spellings. RDA is also prompting some significant changes in authority records, requiring the retraining of all NACO catalogers. There are new data elements to learn and encode, and major documentation updates.

The topic turned next to the impact of RDA on library discovery tools. Nara Newcomer (University of Missouri-Kansas City) pointed out that since RDA is a content standard, not a display standard, neither descriptive data nor access point control address discovery. The Music Discovery Requirements document recently published by MLA addresses the fact that music discovery has been poorly served by discovery tools. This document is based on the FRBR model, and the target audience is not necessarily music librarians, but rather those personnel responsible for the creation and development of library discovery systems. One immediately obvious problem is that of icons for formats. These are currently triggered by the GMD, which admittedly was not always a perfect solution, but will not be present at all in RDA records. The RDA content and carrier fields are not necessarily sufficient for the use of musicians, as they do not, for instance, differentiate between LP and CD recordings.

However, RDA could facilitate and improve discovery tools. It is less book-centric, and allows for the recording of attributes such as medium of performance (which will be further enhanced by the Medium of Performance Thesaurus for Music), numeric designation, key, language, and date of expression, among other attributes. It emphasizes relationships, such as those between composer and work, and allows for the recording of many more access points than were available under AACR2. The caveat is that these extra fields are not always required, and the catalogs are already filled with legacy data from AACR2 records. The challenge is to make systems personnel aware of the challenges, so that we may not just accommodate RDA, but also capitalize on its strengths. We should remind our systems personnel that a system capable of music discovery will be better able to search in all formats!

Stephen Henry (University of Maryland) concluded the session with a discussion of using RDA with Linked Data. So far, we have mostly seen RDA used with MARC, but it is designed to be a flexible standard, capable of use with other frameworks, such as MODS, Dublin Core, and Resource Description Framework. Resource Description Framework (RDF) is a web standard for describing any thing, concept, or relationship. Each of these entities is represented by a unique URI, and relationships between entities are represented by RDF "triples," which take the form Subject-Object-Predicate. An example would be *Beethoven Symphony no. 1 – Has composer – Beethoven, Ludwig van, 1770-1827* (which would be linked to the Name Authority Record.) These triples may be eye-readable or machine-readable. Linked Data is a set of practices for sharing data on the web in machine-readable form. It can be used with bibliographic records to incorporate authority record data, relationships between formats (such as the re-release of an LP on CD), and publisher location.

Henry gave a short discussion of *Bibframe* -- which is a short name for the Bibliographic Framework Transition Initiative, a project of the Library of Congress (http://bibframe.org). It can represent relationships between entities, although it still needs to be harmonized with FRBR, as there is no obvious place for individual expressions to fit.

How does this all relate? RDA records in systems following the Music Discovery Requirements would lead to discovery of materials. If RDA could be encoded in Bibframe, it could lead to enhanced Music Discovery Requirements. Other linked data from non-library sources could be used, and discovery systems could use their own linked data. Since all creators and contributors can now be listed, the more entries in the system, the more that could be linked. Attributes such as place of birth could be pulled in from outside sources. The forthcoming Library of Congress Medium of Performance Thesaurus will be a registered vocabulary, and it may very well be linked to other ontologies.

Music librarians are encouraged to communicate with vendors and systems personnel. Show them the Music Discovery Requirements and ask what they plan to do about incorporating Linked Data. Keep track of developments in Bibframe. Look for RDA records in your discovery tool and make note of how they display and are found. And link library data to discographies, bibliographies, and thematic catalogs.

Music librarians appear to be on the leading edge of making sure that new RDA fields display and are useful. Catalogers presenting sessions on RDA for public services staff can open up conversation about cataloging practices in general. And Linked Data presents an opportunity for libraries to connect with outside groups, knocking down the walls between our library systems and the rest of the world.

Hot Topics in San Jose

by Carol Lubkowski (Indiana University)

The Hot Topics Session took place on Saturday afternoon at 3 pm, ably led and moderated by Sara Manus. The hour-long time slot allowed for the discussion of four topics: Patron or Demand Driven Acquisitions, whether or not music librarians are a dying breed and the future of subject expertise in libraries, how to deal with scores that the library needs to print after purchase, and the relationship of vendor agreements and Inter Library Loan.

Patron or Demand Drive Acquisitions brings out the growing tension between the idea of collection development as a sacred trust and the fact that many libraries cannot afford traditional collection development anymore. One commenter quipped that collection development could now be called speculative purchasing. PDAs were also compared to suggestion boxes, while another librarian said that her library uses an Amazon Wishlist, providing incentive for participation by allowing purchasers to be the first to check out the item. Donna Arnold pointed out that music libraries are having budget problems much like the rest of the world and that with a large portion of these budgets given over to patron driven acquisitions we will need to advocate for developing our collections with expertise. Carolyn Johnson (Connecticut College) noted that, luckily, scores and recordings have not yet been subjected to the push to go more and more electronic. She also said that she was hoping for a judicious mix of old and new collection development approaches.

Christopher Mehrens (Arizona State University) discussed the hybrid approach taken at his library, which still allows the librarian to shape the collection. Before implementing PDA, Mehrens' library had only been purchasing material for courses, and faculty, conditioned to this lean period, had become very conscious of other means of acquiring material. In 2008, in reacting to budget cuts, the library implemented a patron-drive acquisition system through Ingram, offering print streaming (unfortunately nicknamed p-streaming) and e-books. Items are purchased after 3 requests or views, with no time limit for these to accrue. The libraries originally allocated a half million dollars for these acquisitions, but are averaging about $50K per year. Mehrens feels that music will still need both traditional and innovative methods for collection development.

Christian Schiff described the PDA system at Bates College, which is part of the cooperative collection development program with Colby College and Bowdoin College. They examined their usage statistics over the last three years and determined which publishers' books they could offer and still save money; these included Routledge and Wiley. Their PDA system turns their catalog into a source of suggestions. The first ten minutes of use for any item are free, after which it is counted as a usage. After three usages, the item is purchased as a shared copy for all three schools. This program is new and has not yet been assessed.

Continuous assessment will be needed for Patron Driven Acquisitions. Another librarian working with a hybrid system reported that her library reassessed the percentage of materials bought for each discipline through patron-driven acquisitions, and used the data to update profiles and track price differences. For another librarian, pooling collection funds together in a hybrid system due to budget concerns resulted in more money for music.

E-books and associated Patron Driven Acquisition systems create some important issues for libraries. First, they may significantly affect browsing. Patrons may be missing out on discovering some material if they are not savvy catalog users. Moreover, students still prefer hardcopy to electronic books. According to Wendy Sistrunk (University of Missouri, Kansas City), when her library moved 90% of their books to a storage facility, students reported missing the ability to "see the knowledge" and discover the book next to the book they were looking for. As yet, there is no good solution for this problem. Emma Dederick (Indiana University) also pointed out that libraries may be outdating themselves with too much emphasis on ebooks and patron-driven acquisitions. These systems can lead us into essentially advertising these items for free and then paying for something that students can get directly from other services.

The attendees then explored whether or not music librarians are a dying breed and if subject expertise in libraries will continue to exist. Pam Pagels (Southern Methodist University) recently explained to a student that we want to be bothered, because otherwise we will be deemed unnecessary. This illustrates the need to be more outgoing and promote ourselves. Laura Gayle Green (Florida State University) also reminded us that we need to continue to engage in the discipline and to remember that music is indeed different and special. We should remind faculty and students that we are their partners and build relationships with them. Many people really value that partnership, and it enriches all of our personal and professional lives. Tom Bickley (Cal State East Bay) discussed building a support base and helping people to understand the knowledge and skills we bring as musicians. To help maintain this understanding, the MLA should embrace non-musicians who are hired as music librarians. Wendy Sistrunk added that we should be citizens of music and work to grow communities. Multiple articles and studies have shown the importance of the fine arts to people and society – we'd be a bunch of troglodytes without music and the arts. We're not a frill or a luxury – people need the arts to have a full and rich life. We can't take it away and we can't remove the ability to help people find it.

Claire Marsh (Leeds College of Music) reported that there are very few music librarians left in the UK – the profession is, sadly, very threatened there. Lisa Hooper reports that they are also going the way of the generalist at Tulane. However, this has not worked well for hiring or in the library. The Music Librarian position was open for 3 years, during which the

library learned that a music background is required for decent music library program. Stephanie Bonjack (University of Southern California) points out the transformation in libraries is already underway, since many MLA members are working as performing arts librarians, not just music librarians. We should celebrate the fact that we are good at producing leaders and people who can work with multiple subjects. On the other hand, Michelle Hahn reported that the main library at SMU is starting a subject liaison program and thus getting back to the idea of needing specialized knowledge, suggesting that this may be a cyclical issue. The issue may also be different for catalogers. Cate Gerhart (University of Washington) points out that she is more appreciated now as music cataloger. Perhaps if we are going extinct, it is a very slow process.

The issue of the future of subject specialization was followed by a brief discussion about dealing with scores that need to be printed by the library after purchase. One member's library participated in a commission and received a lengthy PDF file that they then had to print and accordion. Beth Fleming (Oklahoma City University) pointed out that we are moving toward more composers circumventing traditional publishers, which then may force libraries to become titular publishers. Her library has even received exploding files that can only be printed once before self-destructing. The MLA needs to look at the handling of download-only scores, which are becoming more prevalent. In addition, some composers will not allow their scores to go into libraries. Librarians need to get involved in the licensing agreement negotiations, so that we do not end up with a whole generation of composers that cannot be represented in libraries.

Claire Marsh pointed out that the issue goes beyond PDFs – does the score come in a form that you can use? She once received a score that was badly made and thus very hard to deal with. Unfortunately, as Monica Fazekes (The University of Western Ontario) notes, composers are often not thinking in terms of libraries and the language they use is different than that of acquisitions departments, especially in contracts. Lisa Hooper added that her committee was working on finding a way to host a loosely moderated chat session to discuss this issue, and that they hope to bring in composers and publishers.

The Hot Topics session wrapped up with a brief discussion of vendor agreements and Interlibrary Loan. Carolyn Johnson reported that vendors require different things and provide different access. Her library must balance between purchasing services as a single library or as part of the CTW consortium, with both sharing and a DDA program. How will this affect both ILL and consortial agreements?

Ned Quist (Brown University) pointed out that as librarians, we must educate ourselves to become expert licensing practitioners in order to deal with these issues. We also have to get over idea that we're going to own everything – maybe it's our duty to make sure our users get the materials they need, whether or not we own it. Rebecca Littman (University of Wisconsin-Milwaukee) reports that she has had issues with ebook contracts, especially where self publishing and electronic publishing align. Since her library has no contract lawyer or copyright expert, they are risking trouble. Someone adds that special collections are the last remaining thing that a library can own outright. Cathy Dealerton pointed out that her library is publishing journals for faculty as well as CDs and campus composers' scores. They have been the natural people to step in and fill these voids. Alec McLane (Wesleyan University) adds that many institutions have a significant group of users who are not part of the university. How will we deal with the fact that these community borrowers don't have access to the electronic resources?

Thus concluded another lively Hot Topics session, with thanks given to moderator Sara Manus.

San Jose: A Reunion for UCLA Folks
by David Gilbert

MLA in San Jose brought many current and former colleagues up from UCLA. 14 of us!

Back Row (L-R): Hermine Vermeij, current music cataloger. Callie Holmes, current head of Music Library technical services. Renée McBride, former music cataloger. Darwin Scott, former head of Music Library technical services. Gordon Theil, former head of the Music Library.

Front Row (L-R): Marsha Berman, former librarian in the Music Library. Sharon Benamou, Hebrew, Slavie, and music cataloger. Louise Spear, former archivist, Ethnomusicology Archive. David Gilbert, current Music Librarian.

Present in San Jose, but camera shy were: Aaron Bittel, current archivist, Ethnomusicology Archive. Don Brown, former assistant to the music cataloger. Vic Cardell, former Music Library special collections librarian. Stephen Davison, former Music Library special collections librarian. John Vallier, former archivist, Ethnomusicology Archive.

Photo courtesy of David Farneth (once a music librarian)

MLA's own (and Atlanta's Program Chair)
Gerry Szymanski provided his photography talents and
snapped some dazzling images of MLA San Jose attendees,
jazz band, and banquet attendees.

Bonna Boettcher accepts the MLA Citation Award

Rick McRae

Aaron Bittel

Alan Green and Jim Farrington

Jane Gottlieb and Sarah Adams

Erin Conor and Kathleen DeLaurenti

Michelle Hahn and Sara Manus

Anita Breckbill

Eric Harbeson

Lisa McFall

Joe Clark

Laura Moody

Nobue Matsuoka-Motley

Kimmy Szeto

Steven Nordstrom and Steve Henry prepare for their presentation


Mark Puente and Mark Scharff

First-time attendee Jacey Kepich with Jennifer Matthews

Tributes and Remembrances

Remembering Wallace Bjorke

Wallace S. Bjorke, music librarian at the University of Michigan, 1962-1992, Head of the Music Library, 1962-1982, died December 24th 2012, in Ann Arbor, aged 86. After graduating from Willamette University (Salem, Oregon), Wally left his home in the Pacific Northwest in 1948 to come to the University of Michigan in Ann Arbor, where he earned a Master of Music in Theory in 1951 and a Master of Arts in Library Science in 1957. During his student days and early in his career he played viola in various local orchestras and chamber music groups. Appointed Head of the Music Library in 1962, he was the first music librarian at the University of Michigan fully qualified in both music and library science. During his tenure the Music Library moved from a single room in the University's Bell Tower and various scattered storage areas to the purpose-designed Music Library in the new School of Music building.

In its new home the Music Library grew from a small departmental music collection into one of the top seven academic music libraries in the United States with a special emphasis on research materials. Providing expert access to the collection for School of Music faculty and students only partly defined his contribution to music librarianship, for Wally also supervised many internships for Library School students interested in music library work. A pioneer in music librarianship himself, he thus was instrumental in helping many people enter this field. He was a longtime member of MLA and attendee at many annual meetings. Known as "Mr. B." to generations of music students and staff, Wally was particularly renowned for his helpfulness, his easy-going manner, and sense of humor. "Mr. B." stories still circulate among his friends and acquaintances. After retiring in 1992, he continued to visit the Music Library on a regular basis to keep track of what was going on, perusing the latest publications and checking out stacks of new recordings. He also maintained a discriminating attendance at selective concerts. At the end of his life, although frail, he remained mentally alert and quick with a humorous quip.
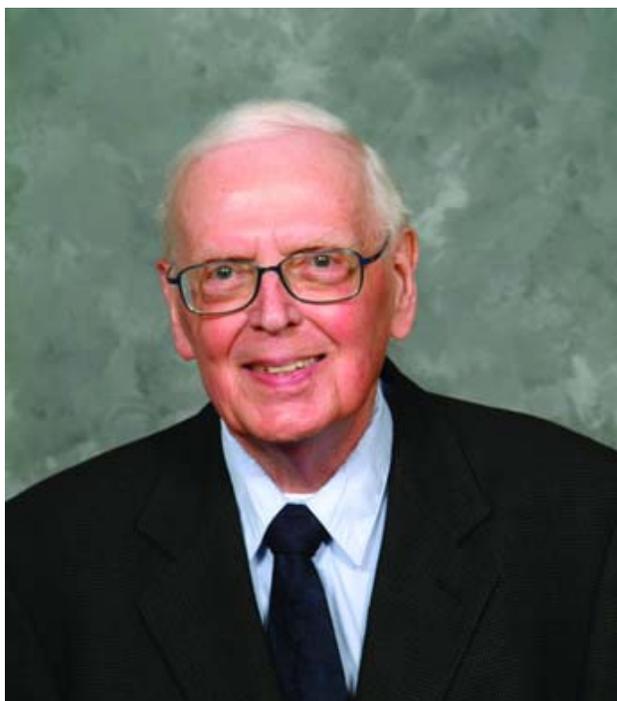
Developing Trends

As I begin a term as MLA's Development Officer, one thing is very striking: we are an organization full of generous members! From the tireless chapter, corporate, institutional, and individual donors who contributed in preparation for our annual meeting in San Jose, to those of you who give to support our publication, travel, and operational funds, to members who establish regular gifts through our giving circles, we are very fortunate to enjoy the support of a wide variety of individuals and groups who make the activities of our organization possible. Many of our activities can only happen with such donations, and it is impressive to see how willing our members are to give.

We are now at the beginning of fundraising for next year's meeting in Atlanta. With Local Arrangements co-chairs Kevin Fleming and Shelley Rogers and their trusty Local Arrangements crew, we're beginning to approach institutions and corporations to seek support for things like reception refreshments, program books, Big Band expenses, and more.

You may be aware that our conference costs often exceed the cumulative registration fees that attendees pay, so we are beginning the process of seeking sponsors to offset some of those expenses and to make the conference more affordable for everyone without dipping into MLA's operating budget anymore than is necessary.

MLA continues to work with the Association for Research Libraries (ARL) to administer the ARL/MLA Diversity and Inclusion Initiative to fund scholarships and offer mentoring to students from traditionally underrepresented racial and ethnic minority groups so that they may pursue courses of study in music librarianship. The application period for the 2013-2014 academic year has just ended, and we will soon have new recipients to announce. The IMLS-funded grant runs through 2015-2016; before it ends, we will be exploring ways of funding the continuation of this important strategic direction. Look for a profile of current scholarship recipients in an upcoming issue of the MLA *Newsletter.*

Thanks are due to you all for your generosity, and especially to outgoing Development Officer Jim Cassaro for his years of tireless effort on MLA's behalf, but most especially for these last four years heading up our development efforts!

Susannah Cleveland, Development Officer

Finding a loving home for LPs
by Nobue Matsouka-Motley

As much as music librarians appreciate the value of vinyl LPs, we often are asked to make the tough decision to reduce or even eliminate LP collections to create space for other items. As in other libraries, LP collection development at American University (AU) ended several years ago. Upon my arrival in 2006, the Music Library collection had 13,000 LPs, many of which had come as gift donations and had not been properly accessioned. Usage data at the time showed that just one fifth of 1% of the collection had been used in the previous year. Understandably, there is unique content on LPs that is still not commercially available in any other format but space limitations in the Music Library and main library created pressure to reduce the footprint of the LP shelving. I deliberated for three years about how to address the situation amid pressure from both sides – to protect a largely ignored format versus opening space for higher use formats and in-demand newer content. My solution was to winnow the collection down to the most important and rare works, a reduction of the total collection size by 50%. We didn't want to discard the LPs though; we knew there were many music lovers in the Washington, D.C. area who still listen to vinyl so we began planning an annual LP sale. In April 2013, we completed our third successive event and sold 3,100 of 4,200 LPs that we had weeded this past year.

If you're facing a similar space crunch and are required to reduce or eliminate your collections we strongly encourage you to consider a sale instead of sending them to the dumpster. Here's how we did it:

Before you start planning the sale, you will need to do two important preliminary actions; first, check your University's policies to be sure you're allowed to sell gift items; and second, check that no gift items were donated with strings attached.

You will then need to evaluate the collection to determine what should be retained. Because this could be a sizable task, it may be necessary to use non-music library staff and student workers to assist in the process. By extending the evaluation process to include music lovers among the library staff in the main library we were surprised to find out that several staff members are *Otaku* (obsessive) in a certain fields of music and provided expertise beyond what the more classically-inclined Music Library staff could muster. Once the evaluation was complete, our student workers de-accessioned LPs. To make the work as fast and efficient as possible, we provided them with a portable scanner to generate barcode lists, which were then used to remove the items as a batch.

Our marketing of the sale was the key to success. The AU Library is fortunate to have a talented graphic designer on staff, and he made eye-catching posters and flyers. If you don't have a graphics person on staff ask around about students with experience using Adobe Illustrator or similar programs. The Music Library staff posted the details of the sale on the library blogs, Facebook, Twitter, Web pages (both the Music Library and main library), and on electronic signs all over the campus. They also posted on Craigslist and sent announcements to Washington D.C. event blogs. Our Student Marketing Coordinator also verbally announced the event in the Applied Music Performance Lab on campus (Recital Hour equivalent) to spread the word, and posted the flyers and posters in residence halls, coffee shops and shuttles.   My task was to find enough boxes to organize the LPs and I learned that the cafeteria and other food vendors have more boxes than bookstores!

Although the Music Library is in the Arts building, we held the sale in front of the main library where there is much more foot traffic. On the day of the sale, we provided plastic library book bags for those who wanted to buy LPs. The bag holds approximately 25 single LPs. The price for one bag of LPs was $3 for the first two hours of the sale, $2 for the following hour, and FREE for the final hour.

The purpose of the sale was less about making money and more about getting the LPs into the hands of music lovers and following the American University Green Office's Zero Waste policy to avoid landfill and incineration. Before the sale began, we had made arrangements for all the leftover LPs to be picked up by a local used book/LP store with which our university has a good relationship. On our end, we managed not to discard a single LP by our hand. The event was fun and full of energy – vinyl enthusiasts, neighbors, and students who don't even have turntables showed up to buy LPs, some for their parents and friends.

Admittedly there is some heartbreak attached to weeding LP collections. Many libraries won't have the luxury of storage spaces to be able to hang on to largely unused formats so undertaking a liquidation event may be an option you will want to consider. Ours required a lot of work, but it got music into the hands of interested people and was a boon to the AU Library's image in the community. Staff volunteers brought enthusiasm and made substantial contributions to the planning and execution. Importantly, if you are planning a sale, please show your appreciation to those who helped you in a proper way – **doughnuts**, of course.

Committee Reports:
Career Development & Services

**Alan Ringwood, Chair; and Neil Hughes,
with assistance from Sheridan Stormes**

Business Meeting

The Career Development & Services (CDS) Committee held its business meeting on Thursday, February 28, 2013 in San Jose.

One of the primary goals of the meeting was to wrap up work on a new version of qualifications and competences for music librarians. This project was begun in 2009 under the previous CDS Committee Chair, Sheridan Stormes (Butler University). The initial draft, which had been prepared by Stormes, has undergone numerous revisions. The latest draft was placed before the committee for final revisions or discussion. The committee voted to accept the document and to forward it to the MLA Board with the recommendation that it be formally adopted by the organization and made available to the membership.

The new document, entitled *Qualifications for Music Librarians, Including Core Competencies,* is aimed primarily at individuals who are considering a career as a music librarian and would like to know what qualities are necessary to enter the profession and find success in it. It does not provide a comprehensive statement of all possible skills or knowledge a music librarian might need to possess. Rather, it describes the fundamental knowledge, skills, and personal attributes that are needed to be an effective music librarian.

With the completion of the *Qualifications for Music Librarians* document complete, the committee turned its attention to some unfinished business from the 2012 meeting in Dallas. The first was a request made by Lois Kuyper-Rushing (Louisiana State University) to gather information on MLA members' faculty, rank, and tenure status, for the purpose of identifying prospective external reviewers for tenure and promotion processes. The committee will work on this item in the coming year. The second item was a proposed update of **"Career Resources in Music Librarianship"** that is maintained on the **Employment & Education** section of the MLA Web site. MLA Placement Officer Joe Clark (Kent State University) noted that most of the listed resources are out of date. A subgroup of committee members will work with Clark on this project.

This year's MLA meeting marked the first time that the CDS committee coordinated the Get Involved session. Earlier in 2012 the MLA Board recommended that the CDS committee assume responsibility for this event. Committee member Jennifer Hunt (Boston Conservatory) worked with Susannah Cleveland (Bowling Green State University), who was one of the originators of this event, to coordinate this year's session.

A member of the audience asked what, if anything, the committee is doing to provide support for mid-career librarians who are feeling overwhelmed by the ever-expanding scope and depth of their responsibilities. She referred to the day's plenary session about the future of subject specialist librarians in the 21st century. Lisa Shiota (Library of Congress) mentioned that the Career Advisory Service could offer help to members on this point, and noted that the service might need to provide more assistance in this area. Committee members thought there was fodder here for a future program proposal, possibly in collaboration with the Education committee.

Committee members were briefed on the activities of the various services overseen by it. The following are highlights:

- **Career Advisory Service:** There were seventeen requests from members seeking to be put in touch with an advisor. Participants have been very pleased with this service. Lisa Shiota will step down as coordinator following this meeting, with Neil Hughes (University of Georgia) succeeding her.

- **Conference Mentoring Service:** Sixteen mentors and mentees were paired up for the 2013 conference. Coordinator Laura Moody (Rock and Roll Hall of Fame) will begin looking for someone to succeed her.

- **First Time Attendees Reception:** Suzanne Lovejoy (Yale University) reported that twenty-eight first-time attendees were present for the reception. Nine representatives from MLA addressed the group, including MLA President Jerry McBride, Vice President/President-Elect Michael Colby, and Jim Zychowicz from the MLA Business Office at A-R Editions.

- **Placement Service**. Joe Clark began his service on January 1 of this year. There were fifteen job announcements thus far this year, which indicates an upward trend since 2012. Thirty-five formal and informal interviews were scheduled for this year's interview room.

- **Resume and Cover Letter Review Service**: Twelve requests for reviews were submitted during the past year, up from nine the previous year. Clark ended his service as coordinator, and Veronica Wells (University of the Pacific) is the new coordinator.

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Chair Ringwood expressed his gratitude to all of the

Clark began the session by presenting data regarding the

coordinators for their valuable service on behalf of the committee. Beth Christensen (St. Olaf College) completed her term of service on the committee. Ringwood thanked her for her service and thoughtful contributions to the committee's work.

Music Library Student Group The Music Library Student Group (MLSG) met on Thursday, February 28, 2013. Approximately twenty people were present. A brief history of the group was given, and participants discussed possible future endeavors. Individuals were then invited to talk about how they decided to pursue music librarianship as a career. Activity on the MLSG listserv has increased significantly since the meeting.

Session: "Music Librarianship: What Types of Jobs Are Available, Who's Hiring, and How to Land One of Today's Jobs"

This program session was sponsored by The Career Development & Services Committee and was given on Saturday, March 2. The presenters were Joe Clark, Sheridan Stormes, and Susannah Cleveland.

types of positions that are currently available to music librarians, who is hiring, and trends that are emerging. He updated the findings of his research, which was published in *Notes* ("What Employers Want: Entry-Level Qualifications for Music Librarians," *Notes* 69, no. 3 (March 2013): 472-493). Specifically examining entry-level positions in the field, he offered ten suggestions for moving up in a crowded applicant pool.

Stormes described the drafting process of the *Qualifications for Music Librarians, Including Core Competencies.* She then examined how required and desirable skills have changed over the last several decades by describing "what's out," "what's always in fashion," "what's new, pussycat," and "what's trending." She also listed the "Top 10 Transferrable Skills," and gave the group the URL to her **LibGuide**, which contains all of this information.

To close the presentation, Cleveland offered tips on writing effective cover letters and résumés and reviewed proper interview etiquette.

Membership Committee

In the fall of 2012, the Membership Committee of the Music Library Association conducted a survey of student members, recent graduates, and new professionals to garner information about their status in the field, their connection to the organization, and their ideas about the role of MLA in music librarianship. Over 90 people responded. As a result of this survey, the Membership Committee will be developing initiatives to bolster the organization's membership, and working with other members and committees to enhance the member experience.

Demographically, 57% of participants are female and 84% were under the age of 40. 87% identified themselves as white/Caucasian. Approximately 99% of survey participants hold music degrees (BM or BA). Additionally, more than 70% of them have advance degrees in music and/or library science. The data shows that the top two music specializations are music performance (53%) and history (23%). Of 87 that answered the question "Are you currently a library/information science student, recent graduate in library/information science or other," 49% were students at the time of the survey and 41% were recent graduates. Three were undergraduate or graduate students in music interested in pursuing a library degree in the future, and six were pursuing a graduate music degree but not one in library science.

43% of respondents were employed in a music library setting, 26% in other library settings, and 31% outside of libraries. 8% were not employed, which is close to the U.S. national unemployment rate for 2012 (8.1%*). Interestingly, 9% were not interested in becoming music librarians, but the committee may look further into these responses in follow-up surveys. It is possible that these are students or recent graduates who are interested in careers in fields that are closely related to music librarianship and may provide good input into what the committee and MLA might want to discuss when considering expanding its membership population.

* 2012 national unemployment rate according to the U.S. Department of Labor, Bureau of Labor Statistics.

The majority of the survey participants (96%) learned the importance of joining a professional association while they were still in a graduate program. The majority of survey participants learned about MLA from music librarians (59%) while others discovered MLA through Web sites (23%) or a friend/colleague (24%). The associated data shows that only half of the survey participants have attended MLA national meetings or chapter meetings in the past. The primary reasons given for not attending the MLA meetings are the location, the costs, and the lack of institutional support.

According to the data above, individual music librarians play an important role in publicizing MLA. It would be advantageous for all members to be aware of this and for each member to proactively become an ambassador of the association. MLA and its relevant committees/personnel could develop resources to provide members with ideas for outreach in this manner. A virtual presence is also important; increasing access points to the association Web site can give us more visibility.

Only 37% are or ever have been members of Music Library Student Group. 54% learned of the group from friends and library colleagues. However, 21% had never heard of MLSG until this survey. Of the approximately 45% who have attended an MLA or chapter meeting, when asked about participation in student and new member activities at MLA conferences, 40% had attended MLSG meetings, 70% attended the New Members Reception, 46% participated in the conference mentoring program, and 24% had participated in student-centered events at the regional and chapter meeting level.

Further along in the survey, the focus turned toward the benefits of membership in MLA, asking respondents to rate specific resources and opportunities. The career services offerings (job placement, resume review, etc.) received the highest rating, while the mentoring/support system received the lowest.*

*Note regarding the mentoring program: The membership committee does not feel that the low score of the mentoring program should warrant consideration of eliminating the program. Rather, its members would advocate for increased structure to the existing program, as well as an expansion of the program beyond the conference itself. Several comments from the survey would suggest these ideas as well.

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Other options, including conferences, MLA publications, and advocacy for the field were spread around the middle, and the concept of professional recognition/identity in the field was near the bottom of the list of benefits. 64% of the respondents "don't know" whether MLA offers enough professional development opportunities, which indicates either they are possibly unaware of the number and kind of professional development opportunities in MLA or that they are not sure whether what the organization offers is enough. At the same time, 10% would like to see more opportunities offered. Many participants provided suggestions for opportunities in the open-ended responses to later survey questions. Highlights include a writing support group, expanded mentoring programs outside of the conference, and a music library fellowship/residency.

The survey finished with several open-ended questions:

- Is MLA responsive to the needs of its members? What does MLA need to do to improve its responsiveness?
- What do you see as the most important thing(s) MLA could offer to you as a student of librarianship or new music librarian?
- What are the most important contributions that MLA can make to the profession?
- Are there other important issues of which we should be aware?

Many of the responses to these were thoughts the organization has seen before in discussions with all members. Participants valued the networking opportunities at conferences and meetings, the helpfulness of the membership on MLA-L, and the fellowship and camaraderie inherent to MLA. At the same time, they lamented the same issues, such as the cost-prohibitive nature of conferences for students and those without institutional support, the greater need for advocacy of libraries and specialized knowledge and collections in music, and the current state of the job market. Several suggestions found in survey responses are already being done in some ways, but perhaps could be expanded or better advertised to the membership. For example, a suggestion to "emphasize professional role models" is already embodied in the Featured Member section of the website and newsletter. Also, many of the suggestions are relevant to committees and task forces beyond the Membership Committee, such as those suggestions related to conference rates, and will be opportunities for other committees to actively work toward an even stronger organization.

The Membership Committee intends on conducting follow-up surveys to track the development of the studies, careers and organizational membership of the participants. The committee may also run similar studies with future groups of incoming student members to see how development trends change.

Submitted by Michelle Hahn

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Grover Baker, User Services Librarian for Visual and Performing Arts at Middle Tennessee State University

David Larsen, Director of Libraries at The Society of the Four Arts

Rachel Weiss, Music Librarian (sabbatical replacement) at St. Olaf College

Jennifer Vaughn, Technical Specialist at Syracuse University

Member Publications

Please send citations for items published or premiered in the past calendar year to John, via e-mail or USPS mail at the address below. Please follow the citation style employed below. You must be a current MLA member to submit citations.

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Articles and Reviews

Baga, John (Mississippi State University)
"A Southern Gem: The Templeton Music Collection at Mississippi State University." *Breve Notes, Newsletter* of the Southeast Chapter of MLA no. 98 (April 2013): 4-12. **http://semla.musiclibraryassoc.org/brevenotes/BN98.pdf**.

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