

# mla Newsletter

Music Library Association

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*Amelia Valerio Weinberg Memorial Fountain, Cincinnati Public Library; Image courtesy of Lynne Jaffe*

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**THANK YOU, CINCINNATI!**

*Image courtesy of Kirstin Dougan*



*The only time I have had the privilege to attend an international library conference was IFLA in Korea in 2006 because my husband Hugh, also a librarian, was presenting a paper. (Hugh is on the left.) Hugh is planning to attend in Orlando!*

## **SO, WHAT'S THIS PAN-AMERICAN REGIONAL IAML MEETING ALL ABOUT? ARE WE NOT HAVING AN MLA CONFERENCE?!**

Dear members,

Fear not! The MLA 86th Annual Meeting is to be held in Orlando, Florida from 22-26 February 2017. But it will not JUST be an MLA Annual Meeting. It will ALSO be a Regional [IAML](#) Meeting!

### **What's a Regional IAML meeting?**

Well, until now, there hasn't ever been an official Regional IAML meeting, at least called as such. However, the idea has been talked about for a while, and there have been several instances of countries trying to share experience and information across national boundaries on a more local scale than a full IAML Congress, primarily among the Nordic-Baltic Countries of Finland,

Estonia, Lithuania, and Latvia, first in 1999, and again in 2007. And, in fact, Finland and Estonia just held a [joint Music Library Seminar](#) this past May!

Hearing of these efforts (and their positive reception) while attending the IAML-IMS Congress in New York City last summer, I felt MLA could offer an opportunity to IAML: using our convention management expertise, the opportunity of our 2017 location, and the generosity MLA members have always shown with their professional expertise, MLA could host the first named Regional IAML meeting, with an objective of outreach to countries in Latin America—a “Pan-American” meeting, if you will.

### **Why Pan-American?**

The U.S., Canada, and most recently Brazil (since 2014) are the only countries in the Western Hemisphere with national branches of IAML. The rich musical cultures and important historical and musical resources found throughout Latin America and the Caribbean do have their curators and advocates, but often they are underfunded and isolated, limiting the ability of the collections and the musicians and scholars who use them to tell their stories, as well as limiting the opportunities for those of us in the rest of the world to learn about those resources. A Regional IAML meeting, focusing on the Western Hemisphere and in particular on outreach to Latin America and the Caribbean, could be a first step in inviting our colleagues to participate in some of the Principal Aims espoused by IAML:

- To encourage and promote the activities of libraries, archives, and documentation centres concerned with music and music materials, to strengthen cooperation among institutions and individuals working in these fields and to publish information concerning their work.
- To promote a better understanding of the cultural importance of music libraries and archives internationally.



- To support and facilitate the realization of projects in music bibliography, music documentation, and music library science at national and international levels.
- To support the protection and preservation of musical documents of all periods.

In the [invitation to our Latin American colleagues](#) to join us in Orlando, Brian McMillian, President of CAML, and I expressed our hope to “use this opportunity:

- To share information about music libraries and archives, their collections and their patrons;
- To offer presentations on activities, programs, and cooperative initiatives;
- To learn about best practices in important service areas like digitization or description and access;
- And to meet our colleagues who work in music libraries and music archives and those who value and use such collections extensively.”

### What help do you need?

This is a daunting undertaking. The Canadian national branch [CAML] has stepped up and agreed to co-host, helping with the administrative and programmatic efforts; the Brazilian national branch has been active in helping us promote the meeting as broadly as we can throughout the region. The IAML governing board was supportive of calling this effort a Pan-American Regional IAML meeting and has been most encouraging, supplying contact information for librarians and institutions throughout Central and South America, and in Cuba. There will be some IAML sessions offered in Orlando to help our Latin American colleagues (but also anyone else!) better understand the purposes, workings, and value of IAML.

Latin Americans who have ideas for program proposals have been put in touch with MLA Committee Chairs to facilitate their inclusion in sessions. The MLA Board has earmarked some of

the Neil Ratliff IAML Outreach Grant funds to support Latin American attendance in Orlando. Still, there will be opportunities for individual MLA members to help in this outreach. Just participating in the 2017 meeting, being the engaging, warm, and generous folks that you are will go a long way in making our colleagues feel a part of this conference. There will be “MLA Ambassador” opportunities announced later in the year which members will be able to sign up for, such as hosting a conference roommate, being a conference mentor, translating (do you speak Spanish or Portuguese?), taking a colleague out to lunch, etc., to name a few.

### Why are we going to all this effort?

Personally, I have never worked in a job where I had institutional support to attend IAML Congresses internationally, but I have been an IAML member on and off for a number of years (not so much fickle as fiducially constrained). I firmly believe in the value of international cooperation and communication. I believe in the value of sharing our heritage and cultures across boundaries. I believe in honoring and respecting the musical achievements of all humankind, and that those achievements need to be documented and preserved and enjoyed. And I believe that small, singular actions can and do accumulate to bring change and new chances for much bigger results.

I encourage you to plan to attend the 2017 meeting; (and bring the family – it’s Orlando!). I encourage you to be open to meeting some new colleagues and sharing experiences with them. And lastly, I want to thank each and every MLA member, those I know well and those I need to get to know better, because it is your enthusiasm for our shared profession and your consistent demonstration of generosity that has encouraged me and the MLA Board to attempt this historic undertaking.

*This is the inaugural contribution to a new column, MLA Oral History Insights, which will appear regularly in the MLA Newsletter. Readers will learn about the MLA Oral History Committee and its aim to "document the history and accomplishments of MLA and its members," and about ways to get involved at the local, chapter, and national level. The column will also feature oral history interviews from the MLA Oral History Project. Enjoy!*

## MLA PRESIDENTS SPEAK: LIVE IN CINCINNATI! PART I

*Session moderated by Robert DeLand (VanderCook Music Library) and Therese Zoski Dickman (Southern Illinois University Edwardsville);  
Transcription by DeLand; Edited by Dickman*

*This article shares the beginning portion of the program session, "MLA Presidents Speak: Live in Cincinnati!" given during the 85th MLA Annual Meeting.*



*MLA Past-Presidents, Michael Ochs, Geraldine Ostrove, Bonna Boettcher, and Phil Vandermeer during the live interview*

**ROBERT DELAND:** Good afternoon, and welcome to our oral history session. My name is Rob DeLand. Today is Saturday, March 5th, 2016. We are at the Hilton Cincinnati Netherland Plaza Hotel in Cincinnati, Ohio. I am here with my colleague Therese Dickman to interview former Music Library Association presidents Gerry Ostrove, Bonna Boettcher, Michael Ochs, and Phil Vandermeer.

There are a few takeaways I want all of you to leave with today. The main one is to realize what a

warm, welcoming group the Music Library Association is. MLA has a long history of dedicated service by hard-working individuals who genuinely care about each other and music librarianship. I've had the pleasure to interview all four of these folks individually, and I know they have great stories to tell.

I'd also like you to think about what oral history projects are being done at your chapter level. Please think about "Have we interviewed the people in our chapter who should be interviewed to preserve their stories?" If you need any help with that, we have resources. I have enough practice now, I can help you with everything from setting up the interview, recording, transcribing, and hopefully publishing some of your results, so please think about doing that. I'm going to let Therese introduce our first couple of featured speakers.

**THERESE DICKMAN:** Thank you, Rob. In 2006, the opening plenary session for the MLA 75th anniversary meeting in Memphis was entitled, "MLA-ers: Past, Present and Into Our Future." It featured Dena Epstein, Joe Boonin (a fifty-year MLA-er), Amanda Maple, and Michael Duffy. Each shared accounts from their career experiences, as many of you may recall having been there. That session is the inspiration for this one today. Since that meeting, the Oral History Subcommittee of the MLA Archives Committee has become the free-standing Oral History Committee that is sponsoring this session. We have the honor today of interviewing four past MLA presidents.

*Geraldine Ostrove* was president of the Music Library Association from 1985-1987, following Mary Wallace Davidson, and succeeded by Lenore Coral. Gerry obtained Bachelor of Arts and Music degrees from Goucher College, a Master of Music degree in music history and literature from the Peabody Conservatory, and an MLIS degree from the University of Maryland. She began her career as a Pre-Professional Adult Assistant in the

reference department at the Enoch Pratt Free Library in Baltimore. She then became head of the library at the Peabody Conservatory of Music, where she worked for twelve years. From there she served as Director of Libraries at the New England Conservatory in Boston until 1985. That year after assuming her role as MLA president, Gerry moved to the Washington D.C. area and became Head of the Reference Section in the Music Division of the Library of Congress. Gerry later moved to what became the Cataloging Policy and Support Office, which later changed to the Policy and Standards Division where she served until she retired in August 2014. While at the Library of Congress, Gerry prepared a new edition of Class M of the LC Classification system which hadn't had a systematic review for twenty years. She also managed the music genres form vocabulary, and worked on the development of RDA. A member of IAML since early in her career, Gerry commented that she was "delighted when MLA became the US branch of IAML."

**DICKMAN:** *Michael Ochs* was MLA president from 1993 until 1995, after Don Roberts, and before Jane Gottlieb. Michael was born in Cologne, Germany and his family immigrated to the United States in 1939. He became a US citizen in 1945. Michael became an MLA member in 1963, and in 1966—fifty years ago—he attended his first of forty-five MLA national meetings. He served as the fiscal officer for the MLA Board of Directors from 1976 through 1978, and in 1985 he established the US RISM office at Harvard, with grants from the National Endowment for the Humanities, which is still operating. In 1986 he established a music librarianship program at Simmons College. Then, from 1987 through 1992, he was editor of *Notes*. If you look at volumes forty-four through forty-eight of *Notes*, some twenty issues and six thousand pages, he edited those. He coordinated the establishment of the Richard F. French Librarianship Endowment at Harvard University, and was the first chair appointment to that

position as the Director of Libraries at Harvard. In 1992 Michael became music editor of W.W. Norton and Company, where he served for ten years and continues some today. You may have seen in recent MLA-L postings that Michael has been involved in editing for AMS MUSA an edition of "The Golden Bride," a 1923 operetta by Joseph Rumshinsky.<sup>1</sup>

**DELAND:** *Bonna Boettcher* is currently the Director of the Music and Fine Arts Library and adjunct musicology professor at Cornell University. She received her Bachelor of Music degree from Concordia College in Moorhead, Minnesota; her MFA and DMA degrees from the University of Iowa; and her MLIS from the University of Western Ontario. Her previous positions were with West Kentucky University and Bowling Green State University. Bonna has served the MLA in numerous capacities, including president, executive secretary, and convention manager, as well as several committee appointments and chapter level positions. She received the MLA Citation in 2013.

*Phil Vandermeer* earned a Bachelor of Music (1978) and a Master of Library and Information Sciences (1980) degrees from the University of Tennessee as well as a Master of Arts in musicology from the State University of New York at Binghamton (1984). He completed his Ph.D. in ethnomusicology at the University of Maryland-College Park in 1999, with a dissertation on gospel songs of country singer, Hank Williams. He has served as Music Librarian at the Free Library of Philadelphia and at the University of Maryland in College Park. He has taught musicology and ethnomusicology at SUNY Binghamton, Brown University, and the University of Maryland. He was appointed Head of the Music Library and Professor of Music at the University of North Carolina-Chapel Hill in 2001. He was president of the MLA from 2007 to 2009. He has served in numerous other roles in MLA, including recently as Publications Committee Chair.

**QUESTION:** What attracted you to Music

**Librarianship and the Music Library Association?**

**GERRY OSTROVE:** I was attracted as a bibliographer. In retrospect it's easier to describe. While I was compiling my first bibliography--which was during my senior year in college when you did a certain kind of project or review in your major before you graduated--I compiled a shoebox full of index cards, a bibliography of music. I kind of liked that. That I would turn it into the profession of librarianship didn't occur to me at the time. Eventually it was suggested that, "That might be the profession for you." I've been involved in music, but I wasn't very good as a performer. Nor was I a composer, but I needed to spend my life in the field of music somehow. When the suggestion of becoming a librarian arose, that turned out to be it.

*"...I compiled a shoebox full of index cards, a bibliography of music. I kind of liked that. That it would turn into the profession of librarianship didn't occur to me at the time."*

At that point I applied to the Pratt Library, where I began to be trained. Again, in retrospect, I felt that because I began in a large general reference department with wonderful mentors, that being a generalist was important if you intended to be a specialist. For nearly two years I did work in some of the subject specific departments at Pratt. So I regard that general reference training that I had as a foundation for everything I did subsequently.

As for MLA, I've been trying to remember exactly what happened. I was recruited by Violet Lowens, if any of you remember that name. She was working at the Washington D.C. Public Library in the Music Section. She gave me [information] about subscribing to *Notes*. I don't remember exactly how it worked, but that definitely was my recruitment to MLA. I began to attend MLA meetings quite early in my career--in 1966. Not

long thereafter, also under Violet's influence, I went to a IAML [International Association of Music Libraries, Archives and Documentation Centres] meeting. I went to my first IAML meeting in 1968. God only knows where I found the money to go, because I was not making very much money at the Peabody! But somehow I got myself over there. My European travel for years was based on attendance at IAML meetings.

**MICHAEL OCHS:** I wasn't at all attracted to music librarianship! Let me explain. Shortly after my wife and I got married, within a year we decided to move to Israel. So we moved to a farm in Israel. It took about a week for us to realize that it was not the place where we wanted to be for the rest of our lives, even for the next year or so! But we did manage to stay there for about nine months. As I told Therese yesterday, there was an article in the Israeli newspaper. They thought it was kind of cute that these two young people had come over to Israel. There was a little picture of me, and it was described as "Musicalogue Mike" There was another picture of Carol, and it said, "Philosophite Carol"--she's a philosopher.

But anyway, we came back, and I needed a job. I took a few courses and got a substitute license to teach math in New York City Junior High School. Well, I was only a little older than the kids were. I had no control of the class. I had no idea what the heck I was doing! Around February or March, I caught German measles from one of the kids. That was a lucky break, because I was doing so badly! After I recovered from that, I went to Melva Peterson who was the music librarian at City College (my undergraduate college), where I worked in the music library as a shelver, and said, "Melva, help me!" She replied, "Well we have this fellowship where you can work part-time in the music library and the rest of the time you can do a library degree at Columbia, and City College will pay for it." I thought, "OK, I can do this for a few years until I decide what I want to do." That was how I got into music librarianship.



**DICKMAN:** Then what attracted you to MLA?

**OCHS:** You know, I can't remember! At some point, Melva must have dragged me to an MLA meeting, or suggested "Hey, this is a great thing to do." I joined MLA around 1963. But my first MLA meeting was in 1966, which was exactly fifty years ago. It's nice to be sitting next to Gerry again because Gerry and I met fifty years ago in Chicago on the bus going to the MLA conference hotel from the airport. We were the last two people on the bus. So obviously we were going to the same hotel, and we looked at each other and said, "Are you a music librarian? Oh yeah? You're going to MLA? Oh yeah." That was the beginning of a beautiful friendship, between us and also between us and MLA.

*"That was the beginning of a beautiful friendship, between us and also between us and MLA."*

**BONNA BOETTCHER:** I was sort of a library rat as a small child. I grew up in a town with one of those marvelous old Carnegie libraries. My mother could run errands in peace and quiet. She would drop me off at the library and either pick me up a couple of hours later, or I would walk to my grandmother's house. The librarians were great. They knew I was gonna be there. At that point of my life, I actually returned my materials on time! So, I was always in and out of the public libraries.

I used the library when I was in my undergraduate studies, but did more so when I went to the University of Iowa for graduate school. In my first year of graduate school in 1980, I realized I was quite an irresponsible library user. For that first year, I don't want to think of the number of fines that I paid because I couldn't be bothered to go downstairs to my locker to get the things that were due and return them to the library! What I learned also that first year was that if you worked in the library as a student, obtained work-study and got a

job, you had to bring items back but they didn't charge you fines. So I had a mission. Kathleen Haeffliger hired me as a student assistant when I was a graduate student, and that was the end of my library fines! [laughs].

I spent a number of years, both as a student but also after I completed comps and was finishing up my DMA, that Jody [Joan] Falconer employed me as a full-time paraprofessional in the music library. We had many conversations. We talked about "What I want to do when I grow up." I was becoming more disillusioned by the kinds of teaching positions that were available, but I wanted to finish the degree.

Jody then told me about her experiences. She talked particularly about doing her doctoral work in musicology at Columbia and working at the New York Public Library, where I believe she met Joe Boonin and Jean Bowen<sup>2</sup>. Within a few months Jody attended her first AMS [American Musicological Society] meeting and her first MLA meeting. I remember her saying that at the AMS meeting, she was a bit dismayed that people wanted to prove that "they knew more about your topic than you did." She went to an MLA meeting and everyone was warm and accepting, and wanted to help. She said that helped her make her [career] decision.

Jody worked with a number of us, including Mark Scharff and Renee McBride. She really encouraged us to attend library school or to pursue music librarianship.

As far as being attracted to MLA--I think knowing, observing, and watching Kathleen Haeffliger, Grace Fitzgerald, and Jody, I don't ever remember *not* attending MLA as an option. It was a given. You were going to go to and be involved in your chapter, and you were going to go to and be involved in the national organization!

*"I don't ever remember not attending MLA as an option."*

**PHIL VANDERMEER:** I grew up in Elk Ridge, Tennessee, which some of you may know as a scientifically oriented community, so I was also interested in science. But it was also a wonderful place for music, because a lot of scientists are very good amateur musicians. So I was torn between the two. When I went to the University of Tennessee as an undergraduate in 1975, I started in the summer quarter. I was thinking about being either a physical anthropology major or a music major. I wasn't sure what I wanted to do. But I remember a very warm June evening. It had just been my birthday and I had gotten a recording of Bizet's *Carmen* with Grace Bumbry, which was the greatest thing I had ever seen and heard. I knew there were such things as full orchestral scores, and I figured "Well, they must have one somewhere on this campus." Somehow I got directed to the music library. I walked in there, and I thought, "This is really cool!" I got that great big--everybody knows it--that giant grey full score of *Carmen*, brought it back to my room, and had a time with it. I took a physical anthropology course, and enjoyed the course. But I was also taking a music course at the same time, and I decided music was the place to go.

So I became a music major and a library rat. At some point, Pauline [Shaw] Bayne<sup>3</sup>, who was head of the University of Tennessee music library decided, "This kid's in here every day. Why don't we hire him for a job?" Pauline became my main mentor into the field. I worked for her for several years in the music library. I went to library school at Tennessee, and we arranged to have her teach a special subjects course on music librarianship. So she was instrumental in my getting into the field of music librarianship.

My first job at the Free Library of Philadelphia was a training ground. You helped people who were musicologists from Penn [the University of Pennsylvania], and first chairs in the Philadelphia Orchestra, and guys that played cocktail piano in Cherry Hill, New Jersey. It was a wonderful training

ground, but I never had the opportunity to go to an MLA meeting unfortunately. By the time I got to the University of Maryland in 1988, I met the person I point to as my second major mentor in the field, Neil Ratliff. He said, "Oh by the way, you're going to MLA." And I said, "Oh good! I've always wanted to go to MLA." He replied, "Well good, 'cause you don't have a choice. You are going!"

My first meeting at MLA was in 1989 in Cleveland. I'd gotten there in the afternoon and I hadn't had any lunch, so I was sitting in the coffee shop. Somebody who I thought looked like a music librarian walked in, and it was Ida Reed. She sat down next to me and we got to talking. Then two more people walked in, Judy Tsou and Ruthann McTyre. I think it was their first meeting too. I know it was Ruthann's first meeting. We sat down, put our tables together, and Ruthann has been one of my best friends ever since. That's the friendliness, the welcoming, and the warming part of it all.

*"That's the friendliness, the welcoming, and the warming part of it all."*

In contrast, I went to an AMS meeting in Philadelphia. With the exception of my master's degree advisor, nobody spoke to me at that meeting. Seriously! I tried to talk to people, and nobody spoke to me.

**OCHS:** You're lucky! [laughter from all]

**VANDERMEER:** So that's how I got into the field. Pauline brought me into the field and Neil brought me to MLA.

## END OF PART 1.

*Watch for Part 2 of this oral history interview program session article in the next MLA Newsletter when Ostrove, Ochs, Boettcher, and Vandermeer discuss notable accomplishments, events, and lessons learned while being MLA president.*



**Sure, MLA meetings gather us to learn, develop professionally, and connect with our peers in the field.**



*Attendees learn more about service opportunities at the Get Involved with MLA session; image courtesy of Grover Baker*



*MOUG attendees studying examples of a complex name-title authorities situation*



*Lindy Smith addresses the crowd during the Reference Tools Roundup session; image courtesy of Grover Baker*



*Visitors to the exhibits take the opportunity to network with vendors and each other; image courtesy of Grover Baker*



*Marketing Committee members, Janelle West and Sara Outhier (with Andrew Justice), tend to the silent auction*

*\*all unattributed images courtesy of Michelle Hahn*





*Exhibitors share their services and products throughout the meeting*



*Presenters discuss their posters with attendees*



*A large crowd gathers for a session that is simulcast via internet*



*IAML President, Barbara Dobbs Mackenzie, gives an update at the Business Meeting*



*MOUG Chair, Bruce Evans, presents the MOUG Distinguished Service Award to Neil Hughes (top); Michael Rogan presents the A. Ralph Papakhian Special Achievement Award to Mark Puente (middle); David Gilbert accepts the MLA Citation (bottom)*

**But MLA meetings are also about...**

## SECOND TIME'S A CHARM: THOUGHTS FROM MY SECOND MLA CONFERENCE

by Charles Roush



Last year, I attended the MLA national conference for the first time, and I was thoroughly impressed with the experience (read my [first-time attendee reflections](#) for details). Speakers provided a picture of the field's current state via engaging, thought-provoking sessions. Also, there were opportunities for tours, socializing, and downtime amid Denver's robust cultural scene. Yet it was the people of MLA that made the most significant impression on me. I felt a new excitement and appreciation for music librarianship because of the warm, enthusiastic, and dedicated librarians at MLA.

Still, I felt a little overwhelmed in Denver. I do not think this was a bad thing, though. Rather, it was almost certainly unavoidable—there's so much to do at MLA, especially to someone not familiar with conferences of this nature. I had a mentor in 2015 (thanks again for everything, John Wagstaff!), and would greatly recommend the mentorship program to all first-time attendees. But, I needed to (and still do for years to come) discover the intricacies of the conference and profession first-hand.

I am happy to report that my second visit to MLA significantly helped in this regard. In addition, my time in Cincinnati reinforced the positive takeaways I had from my first conference. This year, I made efforts to attend and participate in events I was unable to fit in last year. I spoke with a member of the Public Services Committee at the "Get Involved in MLA!" information session. I attended the Public Services Town Hall, and even ventured to share an observation with the group. Later in the week, I sat in on the Music Librarianship Educators Round Table and I attended the MLA Business Meeting.

From all of these settings, I was struck by the degree to which members care about the profession. Whether the topic was finances or education, the emphasis was continually on equipping librarians to effectively make music and music resources available to the patrons of today and tomorrow. To put it another way, this year I saw clearly that MLA is not just about informing, but also empowering, equipping, advising, and nurturing.

This is not to downplay the sessions. This year, having increased familiarity with the conference, I felt much more comfortable in choosing which sessions to attend than I did in Denver. In Cincinnati, I made efforts to hear presentations on a variety of topics, an easy task thanks to the Program Committee's stellar efforts. Right away, it was apparent that my positive experiences in Denver were not a fluke. In the same regard, this year I also had a wonderful time getting to know new people, as well as reestablishing ties I made in 2015. To reiterate my thoughts from last year's conference, it is the people that make MLA so special.

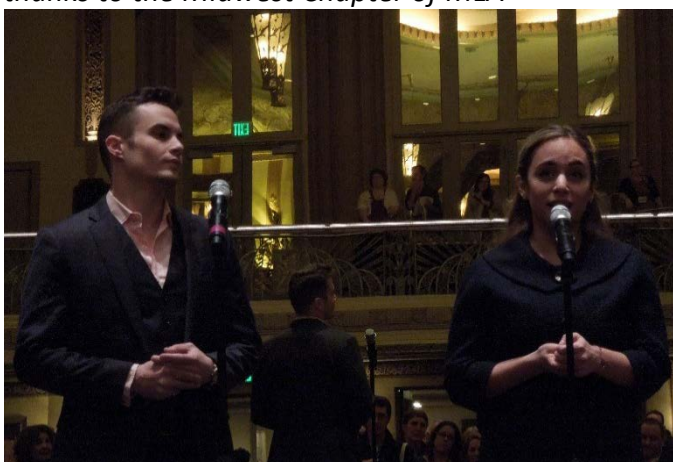
In Denver, I mostly limited myself to attending sessions. This year, I am glad I made efforts to branch out, as these experiences gave me a clearer sense of MLA as a whole. I am grateful for the wealth of resources and depth of support from members, and I feel increasingly optimistic about starting a career in music librarianship. With graduation approaching, I am excited as I consider ways to become more involved with MLA, as well!



...so much more!



*A freezer full of complimentary Graeter's ice cream thanks to the Midwest Chapter of MLA*



*Members of the Cincinnati Opera perform for attendees during the Midwest Chapter-sponsored break*



*The MLA Big Band rehearses late into the night; image courtesy of Renee McBride*



*MLA dancers cut-a-rug to the cool tunes of the MLA Big Band during the closing reception; image courtesy of Renee McBride*



*Mac Nelson spends a free moment engaged in music-making among friends; image courtesy of John Baga*



*Indiana University student, Anne Lake, finds an unlikely place to take advantage of some peace and quiet to study*

**But more than anything...**

## TAKE ME BACK TO MLA 2016 CINCINNATI: ORAL HISTORIES, WEB ARCHIVING, GIFT PROCESSING, AND A BIG BAND IN ACTION!

by Treshani Perera, Graduate Student at the University of Wisconsin-Milwaukee



“MOUG/MLA 2016, you exceeded my expectations with engaging sessions, non-stop laughter, fun people, and kept me inspired all week! [#goodbyeformnow](#) [#illbebackformuslib2017](#)”

I left MLA 2016 after yet another refreshing conference experience, and the above Facebook status update right before leaving the Cincinnati airport captured my rejuvenated state of mind after 5 days of engaging sessions, new professional connections, familiar faces, and a whole lot of fun in the name of professional development. I could go on about everything I loved about MLA 2016, but given below are highlights and takeaways from three sessions that I found really interesting.

With a current internship experience in oral histories, naturally I had to attend the session Tell Me Something Good: Oral History Best Practices for Music Librarians (Thursday, March 3, 3.30pm) co-presented by Anne Rhodes (Yale University), Andy Leach (Rock and Roll Hall of Fame Library and Archives), and Krista White (Rutgers University). Overall takeaways of the session include how to conduct oral history interviews, recording sufficient metadata on physical containers and electronic inventory systems, documenting procedures for consistency from the point of carrying out the interview to creating digital collections, and managing rights and ethical issues in oral history collections. I found the Q&A session following the presentation to be the most engaging as it covered challenges and project management issues related to doing oral histories and creating oral history digital collections. For anyone interested in starting an oral history series or embarking on an oral history digital collection, I would highly recommend the [recording](#) of this session available on the MLA 2016 Vimeo channel.

After attending MLA THATCamp in Denver last year, I was really excited to attend the Digital Humanities (DH) hands-on workshop series this year! Although I couldn't attend every single one of the workshops, I really enjoyed attending the session titled Web Archiving for Music Librarians (Saturday, March 5, 11.00am) by Kent Underwood (NYU). The session wasn't recorded, but you can get access to the slides [here](#). To broadly define Web Archiving, it is a static snapshot of a website or webpage preserving its “contents, appearance, and behavior as it existed at particular points in time.” Kent's presentation covered everything from why music scholars, librarians, and institutions need to care about preserving web presence for posterity and future research interests, to web-based services such as the Internet Archive Wayback Machine and Archive-It that have built-in features for active and passive web curation. The session also covered copyright and access issues surrounding web archiving, and why web archiving is crucial in the digital age.

Expecting the Unexpected: Gifts Workflows in Technical Services (Saturday, March 5, 2.30pm) co-presented by Charles Peters (Indiana University), Jennifer Olson (University of Hartford), and Michelle Hahn (Indiana University, but session was based on her experience at Southern Methodist University) was one of the last sessions at MLA 2016, and it definitely was a good session to end a great conference experience that started with MOUG 2016. (Talk about coming full circle!) The session wasn't recorded, but slides are available [here](#). Each speaker discussed their respective institution's practices in gift processing, which included collection development policies accommodating gifts, workflows from accepting gifts to items reaching the shelf post-

processing, creating inventories for “best copy” assessment, and including student workers and their subject-specific knowledge in accepting donations. In some cases, as Michelle Hahn pointed out, a leaking roof or limited shelving may force institutions to prioritize and get the ball rolling on gift processing. All three speakers highlighted the importance of documentation along the way, keeping track of statistics, and prioritizing according to institutional needs.

All work must end with play, and MLA-ers know how to have a good time with a locally-formed big band, talented solo acts, and even a few dancers. I really meant that last hashtag ([#illbebackformusiclib2017](#)), and I’m already looking forward to attending MLA 2017 Orlando. I’m sure it’ll be a grand Pan-American affair, and one that will add to the memories of learning, networking, and celebrating new and old professional connections and friendships. See you in Orlando!

## Social Media in Cincinnati

### Find us on

*MLA members clearly enjoyed the Cincinnati meeting. Here's what they had to say about it on Facebook!*

"MLA: where I had too much fun and didn't get enough sleep." –*Kirstin Dougan*

"Very grateful to be home, and for the pleasures of this year's Music Library Association meeting." –*Tom Bickley*

"When you hang out with people all week who truly understand you, make you laugh, and will be there for you no matter what, it's so hard to leave. Thanks for an awesome conference, Cincinnati. I already can't wait to see everyone in Orlando! #CampMLA" –*Lina Sheahan*

"'Where your treasure is, there your heart will be also.' This sums up my feeling about my first Music Library Association conference." –*Adam La Spata*

"Problems with MLA annual meetings:

1. too short
2. only once a year" –*Anne Rhodes*

"Home after a wonderful, tiring, exhilarating, mentally stimulating, affection-filled time with fellow Music Library Association peeps in Cincinnati." –*Laura Gayle Green*

"Best meeting yet. Oh wait, I said that last year, didn't I? And the year before that, and the previous one, and .... [etc.]" –*Rick McRae*

"MLA meetings are like children - each one is the best and most favorite. ☺" –*Abbey Thompson*

"As I happily escaped LAX on the 405 last night, I reflected on another fine MLA conference in Cincinnati: the work of my colleagues & friends, both intellectual & practical, is poorly served by the term 'inspirational.' All of you make me want to be a better librarian, and sharing this profession with you is a signal honor. (Also, we will never have a problem consuming all of the food & drink made available to us.)" –*Andrew Justice*

"Wonderful week at #musiclib2016! Great presentations coupled with hanging with some of my favorite librarians! Now back in the office for the week before a much needed vacation ☺" –*Scott Stone*

"Returning to work very refreshed and inspired after an incredible week at MLA. Great conversations, great sessions, and great company. I'm already looking forward to MLA 2017!" –*Mallory Sajewski*

"#MLA2016 was fandamttastic. Time to look ahead. I'm already psyched for poolside committee meetings!" –*Ruthann McTyre*



## MLA gives us a chance to spend time together!



*Indiana University students Emily Vickers and Lisa Wollenberg enjoy some Graeter's ice cream*



*Regular conference roommates, Tracey Snyder and Hermine Vermeij, sport custom t-shirts for the occasion; image courtesy of Tracey Snyder*



*Ritse Adefolalu, Jessica Redhouse, Avery Boddie, Morgan Davis, and Zoua Sylvia Yang enjoy the closing reception; image courtesy of Gerry Szymanski*



*Gerry Ostrove and Michael Ochs catch up at the closing reception; image courtesy of Tracey Snyder*



*Mark Scharff, Thomas Bell, and Tom Caw share a smile at the closing reception; image courtesy of Tracey Snyder*



*Anne Shelley, Callie Holmes, Steve Landstreet, and Sean and Elizabeth Cribbs chatting during the closing reception*





*Nobue Matsuoka, Todd Baldwin, David King, Jane Cross, and Ritse Adefolalu come together for a photo during the closing reception*



*Tracey Rudnick, Beth Christensen, and Mark Scharff spend time together during the closing reception*



*Greg MacAyeal, Kirstin Dougan, Marci Cohen, and Stephanie Bonjack pose for a photo at the closing reception*



*Sara Outhier, Maristella Feustle, and Michelle Hahn sharing a common bond at the closing reception*



*David Sommerfield, George Boziwick, and John Shepard enjoy each other's company at the closing reception*



*Two Jims (Jim Zychowicz and Jim Farrington) taking a well-deserved break at the closing reception*

## Hope to see you again next year!

*Submitted by Michael Rogan, MLA President*

The MLA Board of Directors is recommending a modest dues increase for next year. Most Membership Categories will increase by \$10; Student and Paraprofessional/Non-Salaried/Part-Time Membership will increase by just \$5; Sustaining Membership will increase by \$20. (Dues were last raised in FY2013-2014, by \$10.) Please see the chart below:

### Membership Categories:

*(non U.S. members, please add \$10)*

	FY2015-2016	FY2016-2017
Regular	\$120	\$130
Retired	\$85	\$95
Paraprofessional/Non-Salaried/Part-Time	\$70	\$75
Student	\$60	\$65
Sustaining Member	\$240	\$260
Corporate Member	\$470	\$480
Corporate Patron	\$770	\$780
Institutional	\$155	\$165

We are raising dues because, quite frankly, we need to in order to cover the bottom line. Annual Operating Expenses next year are projected to be close to half a million dollars, even with our efforts to rein in costs, prioritize spending strategically, and make more and better use of the resources we already have. See the next chart which presents a snapshot comparing just two (important) areas of income--regular member dues and Notes-related income--from ten years ago (FY2005-2006) to this year (FY2015-2016):

	FY2005-2006	FY2015-2016
Regular U.S. Members -- Dues	\$90	\$120
Regular U.S. Members -- Number of	607	445
Regular U.S. Members -- Total Dues Income	\$54,630	\$53,400
Institutional Members + Subscribers	544 <sup>1</sup>	215 <sup>2</sup>
<b>TOTAL number of ALL Members + Subscribers</b>	<b>1,702</b>	<b>990</b>
Notes -- Subscription Income	\$41,944	\$0 <sup>2</sup>
Notes -- Royalties	\$72,822 <sup>1</sup>	\$92,300 <sup>3</sup>
Institutional Members -- Dues Income (assuming mostly to get Notes)	\$37,500	\$33,325
<b>Notes-Related Income Total</b>	<b>\$152,266</b>	<b>\$125,625</b>
Annual Operating Expenses	\$390,507	\$443,578

Footnotes:

<sup>1</sup> This was the first year royalty income started to rise significantly, and institutional subscriber and member numbers would see a precipitous drop.

<sup>2</sup> Eventually MLA eliminated institutional subscribers and made all remaining institutions institutional members, since the majority of institutions had switched to acquiring NOTES indirectly from MLA, through an online package.

<sup>3</sup> Projected; year not yet completed and audited.



While this chart is, of course, not the whole story, it demonstrates how trying to maintain primary income streams in the face of changing demographics and institutional and disciplinary shifts is increasingly challenging for MLA.

We continue to work hard at finding new, appropriate income streams that also help MLA's strategic goals (like the successful and well-regarded webinars offered with ALA), but the decline in membership continues to create financial strain. Total membership is down 42% from 10 years ago. This is reflective of trends in the profession and in the larger discipline of music education, research, and scholarship.

I challenge all of you to think creatively about how MLA can offer its knowledge in timely, strategic, and LOCAL circumstances; we can't expect those who can benefit from what we know to come looking for us—we need to be ready to take every advantage that comes our way to promote our value to the larger community, at their point of need. MLA *is* evolving and remaining relevant, even as the profession (and the world) transforms with us!

Please feel free to reach out and write or call with your suggestions or concerns, your ideas and observations, even your hopes and fears. The Board cannot do its work successfully without your input and feedback!

## MLA Members Go Beyond...

**Many MLA members do great things in other organizations. Here are some recent examples!**

Ralph Hartsock and Peter Lisius have been awarded the 2016 OLAC Research Grant to support research and development for the publication of *Annotations for Music Catalogers: Examples Illustrating RDA in the Online Bibliographic Record*.



Sandy Rodriguez moderated, and Thom Pease, Maristella Feustle, and Eric Harbeson presented at ARSC 2016; Sandy Rodriguez speaks to the first gathering of the Women In Recorded Sound.

## MLA Website Highlight: Online Directory Profile Photos

Did you meet a new colleague in Cincinnati? Do you think you remember his or her name, but would have to see a name with a face to be sure?

Someone you met may be thinking the same! Be sure to add your picture to your profile on the MLA online directory to jog their memory!

Visit <https://www.musiclibraryassoc.org/search/> and log in to update your profile and add your picture today!



## SOULFUL SOUNDS OF SOUTHWESTERN OHIO: FROM KING RECORDS TO DAYTON FUNK

*Presentations by Scot Brown (UCLA), Brian Powers (The Public Library of Cincinnati and Hamilton County), and Otis Williams and Philip Paul (artists for King Records)*

*Summary by Rob DeLand*

The Black Music Collections Round Table sponsored this session in two parts: first, [Scot Brown](#) (UCLA) spoke about regional music growth in SW Ohio. Scot was very animated and very interesting, but I neglected to take any notes and don't find his presentation on the conference website. I hope someone else can summarize Scot's presentation because it was excellent.

The second part was hosted by Cincinnati Librarian Brian Powers, who has researched the Cincinnati label King Records (see his [CPL King Records display](#)) and brought two honored guests, King recording artists Otis Williams and Philip Paul.

King Records has a fascinating history; it was started in Cincinnati in 1943 by Sydney Nathan. Syd was one of the earliest independent record labels in America, building his own recording studio and record pressing plant—along with many other aspects of the business, including his own printing plant and his own national sales and distribution network. Syd was a character and I'll leave it to readers to explore this interesting man on their own. King records initially recorded white country and other music styles, but quickly branched out to include blues, doo-wop, R&B, rockabilly, and what eventually became soul. King recorded early R&B greats Little Willie John, Wynonie Harris, Moose Jackson ("Big Ten Inch Record"—recorded in 1952 when Aerosmith's Steven Tyler was just 4 years old); blues greats BB King and Freddie King; and James Brown starting in 1956.

Guests Otis Williams (vocalist with The Charms)

and Philip Paul (session drummer) shared stories about how they became involved with King Records, the working environment during these years (both in and out of the studio), and their experiences with Syd and the other King recording artists. Otis was a baseball player whose friends asked him to sing with their group The Charms, and Otis quickly became the lead. Philip Paul was a drummer from Harlem, New York and made his way to Cincinnati playing for Buddy Johnson's Big Band. He settled there and became a session man for King from 1952 - 1965.



*Otis Williams and Philip Paul, recordings artists for King Records; image courtesy of Rob DeLand*

Mr. Williams and Mr. Paul were both eloquent speakers with very interesting and clear memories of their years at King. Philip Paul still plays professionally, and had a trio in the Hilton hotel lobby the following evening just a block from our conference hotel! Fellow MLAer Allison McClanahan and I stopped in for a set, and got to meet Philip and his wife.



*Allison McClanahan, Philip Paul, and Juanita Paul; image courtesy of Rob DeLand*

For more on King Records, see “King of the Queen City” by Jon Hartley Fox (2009), and the 32-page booklet with “The King R&B Box Set” (1995).



*Chris Durman speaks with Philip Paul; image courtesy of Rob DeLand*

## **TELL ME SOMETHING GOOD: ORAL HISTORY BEST PRACTICES FOR MUSIC LIBRARIANS**

*Presentations by Anne Rhodes (Yale University), Andy Leach (Rock and Roll Hall of Fame Library and Archives), Krista White (Rutgers University)*  
*Summary by Jane Cross*

In this session, archivists from three different institutions each presented an overview of their oral history projects followed by discussion about conducting, processing, best practices, preservation, transcriptions, permissions, and providing access to oral histories, among other topics. Research Archivist Anne Rhodes began by presenting Oral History of American Music (OHAM) at Yale University, located at the Irving S. Gilmore Music Library. Since its beginnings in 1969 with the Ives Project, OHAM has been collecting and preserving voices of prominent American musicians and those who know and work with them.

Currently OHAM’s collections contain more than 2,600 audio and video recordings and is growing, providing primary and secondary source materials to researchers, students, other organizations, and the media. Rhodes described how OHAM includes

the Yale Student Composers project, interviews with graduate student composers who are asked about their work, musical education, and inspiration.

OHAM interviews are typically two to three hours in length and are primarily audio in nature. Listening access is provided onsite by appointment, made preferably no less than one week in advance, and includes submitting the “Permission to Examine” form. Since ownership of the audio remains with the speaker and not the institution holding the recording, these limitations are necessary. Many interviews are transcribed, and if permission is allowed, the transcripts are available for purchase and can even be emailed. A table of contents, a running list of subjects covered in the interview, can help users determine how to proceed. If a user wishes to purchase a transcript, they need to submit a User Acquisition Agreement. Rhodes provided images of both forms. For examples, OHAM can be contacted at [oham@yale.edu](mailto:oham@yale.edu) or (203) 432-1988.

Rhodes then covered how their interviews are conducted. Ideally they are conversational in nature, a clean recording with the interviewee doing most or all of the talking. Interviewers are encouraged to respond silently, using body language (nodding, facial expressions, etc.), and to limit yes/no questions. Interviewees are provided with a list of questions or outline in advance and their digressions are welcome, but interviewers steer them back on course when necessary. Interviewers sign a work-for-hire form, and interviewees sign a release form. During Rhodes’ presentation she included fascinating audio clips from their collection.

Next, Andy Leach, Senior Director of Library and Archives at the Rock and Roll Hall of Fame, discussed their oral history initiative. They began their program in 2011 and it is entirely in video format. The Hall of Fame has a myriad of uses in mind for their oral histories, including educational



as well as archival, and having purpose(s) in mind at the beginning help guide decision making. Though the interviews are not online yet, they should be coming soon in small installments. The Library and Archives has been able to outline the technical specifications for ingest in their agreements from the outset, which has smoothed the process. Some interviews run as long as six hours. Leach shared some very entertaining video clips during his presentation. The Library and Archives are prioritizing interviews, starting with Hall of Fame inductees, pioneers, sidemen, and women. Leach referenced the Oral History Association guidelines as being very helpful.

Krista White, Digital Humanities Librarian and Head, Media Services at Rutgers University, described the Jazz Oral History Project (JOHP) at the Institute of Jazz Studies. This collection is the most comprehensive and widely consulted body of jazz oral histories in the country, containing 120 oral histories of prominent pre-Swing Era and Swing Era jazz musicians recorded between 1972 and 1983. The interviews are transcribed, and White discussed the challenges with non-musicians doing the transcriptions as well as how to match transcripts with recordings. The JOHP closed out in

1982, so it is a completed project that has been in the Institute of Jazz Studies and available ever since, but has not been put online. More information is available on the [JOHP website](#).

The dialogue between the presenters was illuminating. When asked about redactions and restrictions, White talked about the ethics involved with oral histories. She believed that interviewees be allowed to edit if they wish, and to place restrictions. She said it was ethical to let them give us what they are comfortable with providing. Another question involved audio versus video. The point was made that the transcript, a searchable document, is quite valuable regardless. With video, one can see the nonverbal communication. Rhodes countered that audio may allow a more intimate conversation, that it is easier for the interviewee to forget they are being recorded so they speak more freely. Ultimately though, one must choose the way that most benefits your goals and the way the material will be used. A question about transcripts evoked an answer that subject indexing helps add subject metadata when working on description, and that there is no software yet available that can automate the transcription process; it is still a human endeavor.

## 2016 Conference Wrap-Up: Reports

### **BIBFRAME Task Force Business Meeting**

**Thursday, March 3, 3:30pm, Room Salon H/I**

*Summary written by Kimmy Szeto, Baruch College, City University of New York*

*Members present: Kimmy Szeto (chair), Anne Adams, Kirk-Evan Billet, Catherine Busselen, Kevin Kishimoto, Hermine Vermeij, Anna LoPrete, Lisa McFall, Tracey Snyder, James Soe Nyun, Laura Yust*  
*Non-members present: 34 in person, 7 virtual (from the Library Congress locations in Culpeper, VA and Washington, DC)*

This meeting was the second and last in-person business meeting of the BIBFRAME Task Force. The

goals of the meeting were to wrap up our work before Task Force's charge expires at the close of the Annual Meeting and to discuss the transition as the Encoding Standards Subcommittee takes over the bulk of MLA's BIBFRAME development work.

After circulating print copies of the Task Force's final report to non-members and publicizing other BIBFRAME events at MLA, Kimmy Szeto reviewed the charge of the Task Force, which is, in essence, to study available MARC-to-BIBFRAME conversion tools and to make recommendations in regard to MLA's role in future BIBFRAME development. The Task Force identified the main priorities: refine the

data conversion tools, develop application profiles for scores and sound recordings, and develop specialized linked data vocabularies for music resources. The manner in which the development work is conducted, however, departs from our customary process to amend or revise MARC. BIBFRAME is being developed in a more agile style--smaller groups tackling smaller pieces of work in shorter periods of time--to which the Task Force recommends MLA to adopt.

Laura Yust, supplemented by Caitlin Hunter (via telephone from Culpeper), gave an update on the BIBFRAME metadata creation pilot project drawing to a soft ending in March, ahead of the anticipated LD4P (Linked Data for Production) project commencing in April or shortly after. A slightly earlier but more detailed update (as of ALA Midwinter in January) was reported on pages 55-58 in the Mar-Apr 2016 issue (No. 184) of the MLA Newsletter.

Nancy Lorimer described the overarching goal of the grant-funded LD4P project, which is to transition technical services departments to linked data production. Steering LD4P (PMO), the performed music ontology component, will be a group of delegates from various institutions (Stanford (lead), Columbia, Cornell, Harvard, Library of Congress, and Princeton, as well as MLA, ARSC, PCC, etc.). Specifics are not available as the meeting took place before the grant was officially announced 6 weeks later on April 18.

Nate Trail (via telephone from Washington, DC) reported that the LC Editor Tool will become publicly available in the next few months to coincide with (or to follow) the unveiling of the BIBFRAME 2.0 vocabulary (which was later announced on April 21, but no new editor yet as of May 4). Notable changes in the 2.0 vocabulary are the disappearance of "Annotation" and "Authority," and the addition of "Item." LC will continue to focus on developing high level vocabulary, leaving "hooks" for external

vocabularies to cover specialized areas, such as music. Developers such as MLA are free to develop vocabularies and rally users around them. LD4P (PMO) can be one such development project.

Discussion returned to adapting MLA's internal development process to a more agile model. Jim Soe Nyun (also Chair of the Encoding Standards Subcommittee) presented the idea of having a group (at the time of the meeting variously called "task group," "work group" and "pool," now formally called "MLA Linked Data Working Group"), consisting of a broad MLA constituency, technical as well as public service, to be on call to supplement core ESS members who will take the lead on various BIBFRAME development work. This group will be administratively under the auspices of the Cataloging and Metadata Committee, overseen by the CMC Chair. The immediate areas of focus will be: continuing work on the medium of performance ontology (a collaboration with LC which was started by the Task Force) and developing use cases. The work of developing application profiles, because of the large scale, will most likely be carried out by another task force similar to the Genre/Form Task Force.

Members of the Task Force agreed that the next step is to draw up a call for participation to the group, with language that encourages cross collaboration. This action item will be carried out by the CMC Chair. (This call for participation later appeared on MLA-L on April 8.)

With that, the BIBFRAME Task Force concluded its work. I would like to thank all the Task Force members for their exceptional dedication throughout this 18-month long process, and everyone who participated online and at this meeting. I urge all who are interested to participate in the MLA Linked Data Working Group.



**2016-2017 MLSG OFFICERS ELECTED**

The 2016-2017 officers of the Music Library Student Group (MLSG) are:

Programming Officer: Jessica Abbazio

Membership Officer: Allison McClanahan

Web Technologies Officer: Vaughan Hennen

The MLSG is a student-run organization affiliated with MLA through the Career Development & Services Committee.

For more information about the MLSG, visit the website and like the Facebook page. If you are a student who is not currently involved in MLSG, become a member today!

**In Recognition**

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**THANK YOU!**

## RESULTS OF THE MLA ARCHIVES AND SPECIAL COLLECTIONS COMMITTEE MEMBERSHIP SURVEY

*by Matt Snyder (chair) and Jonathan Manton, Archives and Special Collections Committee*

At the 2015 MLA conference in Denver, CO, the MLA Archives and Special Collections Committee (ASCC) agreed that a survey of the current MLA membership should be conducted by the committee in order to help guide the future work of the committee, notably in the areas of educational programming and the provision of archival guidelines for MLA members.

Following approval by the MLA board, ASCC carried out this anonymous survey, using SurveyMonkey, from January 12th to 29th, 2016. The survey garnered 56 responses. Most respondents completed the survey either when the initial call for participants went out to MLA's listserv and social media tools, or when a reminder message went out to the same sources during the last week of the survey. While the number of survey responses seems low, the committee believes it to accurately reflect the percentage of MLA members in charge of processing of, and policies regarding, archival material in their libraries.

For the most part, the design of the survey garnered the results the committee was seeking. There was a design error in two of the questions that resulted in some confusion about born digital as a format option, but this did not affect the overall usefulness of the survey.

The survey allowed the ASCC to draw the following conclusions:

### Education and Training

- The majority of MLA members who responded to the survey stated that they were not sufficiently prepared to handle the archival responsibilities of their position.
- Of the archival tasks respondents are

responsible for, policies and procedures, and reference/public services are the most common.

- Most respondents have an MLIS but did not undertake an archival concentration.
- The biggest training gaps for most people are born digital collections, EAD, collections management software such as ArchivesSpace, and curation.

### Processing and Metrics

- Paper document collections appear to be the most comprehensively processed collections at most repositories.
- Most respondents noted that at least 75% of their paper score collections had been processed.
- There is a need for better accessioning and/or processing metrics at many institutions. This is especially apparent in the case of born-digital collections.
- Most respondents did not know how much of their paper based photographic collections had been processed.
- Some respondents noted that 100% of their born digital collections had been processed. ASCC would like to identify these institutions, what level of processing was applied, and what workflows were used.

### What do MLA members want/need from ASCC?

This was the only free text question. Some common themes are listed below, with those most frequently mentioned in bold. A number of respondents noted they would like hands on training in these areas:

- **Grant writing**
- **Arrangement and description**
- **Appraisal**
- **Introduction to archives for beginners**
- Copyright
- Outreach
- Audio preservation
- Digitization



While not all these topics fall under the direct purview of ASCC (grant writing is a more general skill, while audio preservation is best handled through ARSC programming), all the others (and some not present, such as born digital accessioning, processing, and access; and digital preservation) are under consideration by the committee for future programming.

The committee thanks all the respondents to the survey for taking the time to provide us with this valuable information, and also invites any participants to contact us if they wish to provide further feedback on their responses (anonymity, of course, will be preserved). The committee will make detailed results of the survey available on the ASCC portion of the MLA website.

## MLA BOARD MEETING DOCUMENTS POSTED

In support of MLA's open meeting policy, the agenda, committee reports, and various proposals are available to the membership in advance of the Spring Board meeting, to be held June 9-11, 2016. These documents are available on the [Board Meeting Agendas](#) page of the MLA website.

## GERBOTH AWARD CALL FOR PROPOSALS

The Gerboth Award was founded in 1984 by the Music Library Association to honor Past-President Walter Gerboth, librarian, teacher, mentor, leader in the Music Library Association, and path maker in music librarianship. The award is made to individuals in the first five years of their library careers (professional, career paraprofessional, or independent researchers within five years of MLS/equivalent) to support research-in-progress in music or music librarianship. If an award is offered, applicants must be MLA members in good standing in order to accept. Applications are being accepted until July 15, 2016 for next year's award.

Applications may be submitted by email or via the MLA website. Email submissions should be mailed to the Chair of the Committee, Rebecca Belford ([rbelford@buffalo.edu](mailto:rbelford@buffalo.edu)) and must be in Microsoft Word or PDF format. Applications submitted through the MLA website should be submitted through the [form provided](#). Application materials include:

- A description of the project and a statement about its significance
- A detailed total budget, specifying the amount of funding requested from MLA (to a maximum of \$1200) and its purpose (capital purchases are not eligible). Indicate any other sources of funding you may have already secured.
- Two letters of recommendation—one for the project and one for yourself
- A curriculum vitae
- Names and contact information for two additional references

Recipients will be notified in advance of the registration deadline for the MLA 2017 meeting. If you have any questions about the award or applicant eligibility, please ask any member of the committee. Committee members are [Rebecca Belford](#) (chair), [Sonia Archer-Capuzzo](#), and [Rebecca J. Littman](#).

## SEEKING NOMINATIONS: MLA BOARD & MLA CITATION

The 2016 MLA Nominating Committee welcomes nominations for:

### Three Members-at-Large to serve on the Board of Directors for a two-year term, 2017-2019

Board members represent the membership as they carry out the Association's work. The three incoming Board members will be selected by the President to serve as Assistant Parliamentarian,

Assistant Planning and Reports Officer, or Assistant Fiscal Officer. Nominations should reflect the entire range and nature of the work of the Association's members. Incumbents may not succeed themselves. Candidates for office must be personal members of the Association.

### MLA Citation

The MLA Citation, the Association's tribute for lifetime achievement, is awarded in recognition of contributions to the profession over a career. MLA membership need not be a pre-requisite to the receiving of a citation, but the recipient should have contributed to the national affairs of the Association and to the furthering of the Association's aims, even if not via MLA directly.

Please send your recommendations by Friday, June 17 to one or all of the Nominating Committee members listed below. Please include the institutional affiliation for each proposed candidate as well as a very brief justification for your recommendation. Also, please let us know if you have discussed your nomination with the individual and obtained her/his approval in advance (although this is not required). Self-nominations are also welcome.

[Damian Iseminger](#), Chair  
[Stephanie Bonjack](#)  
[Joy Doan](#)  
[Maristella Feustle](#)  
[Nara Newcomer](#)

Nominations should be received by Friday, June 17 to be guaranteed full consideration. Thank you for participating in this important process. The continued vitality and growth of MLA is dependent on the outstanding contributions of its members, and your nominations are critical to recruiting the leadership that the Association needs.

### MUSIC CATALOGING BULLETIN AVAILABLE

The June 2016 issue (vol. 47, no. 6) of the Music Cataloging Bulletin is now [available online](#) where paid subscribers can access current and past issues.

### LATEST ISSUE OF NOTES AVAILABLE

*Notes* volume 72, no. 4 (June 2016) is now available full-text in Project MUSE.

Individual members of MLA may access the issue through the [MLA website](#).

After logging in, click on "Access *Notes* Online," and that should take you to the *Notes* page in Project MUSE.

Direct any questions to [Anne Shelley](#), *Notes* Assistant Editor for Electronic Vendors.

### NEW HOME FOR COPYRIGHT FOR MUSIC LIBRARIANS WEBSITE

Editor Marci Cohen is pleased to announce the relaunch of the *Copyright for Music Librarians* website:

#### [Music Library Association Copyright Guide](#)

As some of you may be aware, our old site crashed last December, and a lot of the content was lost and slowly recovered. The lost content has been restored, and our new site is better integrated, from both a design and navigation standpoint, with the main MLA site. Thank you to Michelle Hahn, former music copyright website editor, for her previous work, and to Katie Buehner and Jennifer Matthews for the design of the new site and recovering and migrating vast swaths of the old content.



## MLA TECHNICAL REPORTS AND MONOGRAPHS IN MUSIC LIBRARIANSHIP SERIES CALL FOR PROPOSALS

The Music Library Association invites proposals for books to be published in the MLA *Technical Reports and Monographs in Music Librarianship Series*. Since 1973, the series has provided thorough, in-depth professional resources covering various aspects of music librarianship. Topics addressing trends in music research, the history of music librarianship, new media technology, metadata and cataloging issues, collection development, preservation, and facilities management are of particular interest. Both completed manuscripts and preliminary ideas on these and other topics are welcome. All submissions and inquiries should be directed to the series editor.

The most recent titles in the series are *Directions in Music Cataloging*, edited by Peter Lisius and Richard Griscom (vol. 32, 2012) and *Careers in Music Librarianship*, 3rd ed., edited by Susannah Cleveland and Joe Clark (vol. 33, 2014).

Forthcoming additions to the series will include volumes on creating videos and podcasts, music cataloging, web archiving, space utilization, library instruction, and collection management.

For a complete list of titles published in the series, please see the [Technical Reports and Monographs in Music Librarianship website](#). Subscriptions to the series may be made by contacting [A-R Editions](#).

All submissions and inquiries should be directed to the series editor, [Jonathan Saucedo](#).

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<http://www.cafepress.com/shopmla>

## MIDWEST CHAPTER MEETING CALL FOR PROPOSALS

The Midwest Chapter, MLA invites presentation proposals for its Annual Meeting in Bloomington-Normal, IL, Oct. 13-15, 2016. You can learn more about the meeting in the [May issue](#) of the Midwest Note-Book.

Because this will be a very special 75th Anniversary Celebration, we hope to include programming that highlights some of the Chapter's history, impact, and accomplishments over the past three-quarters of a century. In addition, of course, we welcome submissions explaining and raising awareness of your recent projects, research, innovations, discoveries, etc., relating to the profession of music librarianship—anything that you think would benefit Chapter members and their constituencies.

This year we are inviting both presentations and posters. Presentations can be in the form of single or multiple presenters or moderated panels. Student member proposal submissions are encouraged!

Program proposals should include:

- A paragraph describing the subject and nature of your presentation;
- Time needed for presentation (30 minutes, 45 minutes, 60 minutes);
- The format of your session (single presenter, multiple presenters, moderated panel, or poster session);
- Any equipment or set-up required for your presentation: digital display projector, audio and/or video, table for panel members, Internet connection, other?

Please submit program proposals by Friday, July 22, 2016 to [Sheri Stormes](#). Questions may also be directed to her.

## 2016 MEETING SURVEY RESULTS

*Summary by Michelle Hahn*

The survey following the 2016 meeting in Cincinnati was completed by 257 respondents, 90% of whom were in attendance at the meeting, and 50% of whom had attended more than 10 MLA meetings (30% over 20!!!). In addition, 90% of those who were in attendance stayed at the Hilton Netherland Plaza, up from 84% in Denver and Atlanta. Ninety-four percent were satisfied/very satisfied with the variety of restaurants available, which was the category with the least responses of "It didn't matter to me." A majority were also happy about the "arts, music, or other cultural attractions" in the area, but nearly 15% were dissatisfied with the lack of nearby grocery stores.

This year's survey was shorter than past years', with open-ended questions that focused on 2 key areas: food at the reception and streaming. It was clear from the responses that a large majority of attendees appreciated having a more plentiful offering of food for these receptions, which may serve as a meal replacement for a good number of people—whether they are just arriving to the meeting during the opening reception and haven't had time for dinner, or they are counting on a final meal with colleagues during the closing reception. However, it was also clear that the quantity was very lacking this year for the closing, and that despite it only being a reception, many do attend intending on eating a meals-worth. As one respondent astutely noted, "If everyone actually treated this like a reception, as opposed to a meal, then there would be plenty of food..." Though everyone did appreciate the fact that food offerings were well-marked for certain requirements, greater effort is still necessary to meet the needs of our colleagues who are vegetarian/vegan or who have specific dietary

restrictions. One respondent pointed out that "Librarians can consume an unlimited amount of hummus..." and it didn't last.

The streaming was once again a very popular option for many. For those who were unable to attend this year, streaming allowed them to take part in the meeting remotely. In-person attendees felt a calming effect, knowing that a scheduling conflict would not prevent them from hearing a session. And many were glad to be able to directly share what they learned with their administrators and colleagues after the meeting. Several respondents suggested implementing a cost structure to prevent physical attendance from waning in light of a virtual option. It may be useful to note, however, that attendance this year was significantly higher than in Denver, when streaming was first available, and has increased steadily since taking a dip in 2013 (San Jose). Much of the sentiment in favorable responses considered the streaming offerings to be a valuable supplement to attending the meeting, instead of a replacement.

The last open ended question was general in nature, asking for overall feedback on the meeting. The old adage "you can't please everyone" is evident in the way that respondents equally loved or hated the following: wifi, program content, hotel restaurant options, open mic, schedule, location, presenters, and even the afternoon opera performance. But the one thing on which everyone could agree: the hotel staff was phenomenal!

The final question of the survey requested comments regarding the potential of negotiating multi-year contracts with hotels in centralized locations to save money—meeting every other year in the same location, and the rest of the years in different locations (on a trial basis). Though the question itself had 5 response options (Cincinnati,

Chicago, somewhere else, not interested, or "it doesn't matter to me"), it garnered a large number of comments as well. Just over 15% were outright opposed to the idea. Fifty-two percent prefer Chicago, 44% Cincinnati, 20% said "somewhere else, please" and 24% had no opinion. Many of the comments mentioned weather being a concern; a regular meeting in Chicago in February will mean

regular winter weather issues. Also, consideration of where the cost-savings (financial or temporal) are realized was important to respondents, whether it's savings for the organization or savings for the attendees. Finding a balance that is beneficial to all sides will be key if this trial is to move forward.



*View of the John A. Roebling Suspension Bridge from the conference hotel; image courtesy of Lynne Jaffe.*

## Transitions & Appointments

**Our best wishes to all those pursuing new or additional opportunities.**

**John Wagstaff**, College Librarian, Christ's College Cambridge

**Jon Sauceda**, MLA Technical Reports Editor, Music Library Association

**Rahni Kennedy**, Music & Media Catalog/Metadata Librarian, Southern Methodist University

**Synae Yoon**, Music & Media Catalog/Metadata Librarian, Southern Methodist University

\*Not on the list but think you should be? Contact our [Placement Officer!](#)



**K. ROBERT SCHWARZ INTERVIEW TAPES NOW AVAILABLE**

*Submitted by Jennifer Oates, Ph.D., Associate Professor, Queens College & the Graduate Center*

All 320 tapes of K. Robert Schwarz's interviews with prominent musicians of the twentieth century are now available for use on CDs in the Queens College Music Library. From 1987 to 1998, Schwarz, a scholar and classical music critic who wrote for the New York Times and other publications, interviewed hundreds of prominent musicians, all of which are captured in this collection. Those interviewed include composers (Paul Bowles, Steve Reich, Terry Riley, Milton Babbitt, Meredith Monk, Pauline Oliveros, Ellen Taffe Zwilich, John Corigliano, and many others), performers (Joshua Bell, Anne Sophie Mutter, Thomas Hampson, and more), conductors (including James Levine and Andre Previn), and fellow scholars. For a complete list of interviewees, see the CUNY Catalog (do a simple search for "Schwarz interviews"). Schwarz, who earned his bachelors of arts degree in music at Queens College in 1979, focused on twentieth-century music, particularly minimalism (see his 1996 book, *Minimalists*), Steve Reich (the subject of his 1982 master's thesis at Indiana University), and Paul Bowles (the subject of his doctoral work at the City University of New York Graduate Center). Thank you to the Special Collections Department of the Benjamin Rosenthal Library and to the Schwarz family for facilitating the completion of this digitization project.

Note: Due to copyright issues, CDs must be used in the QC Music Library and cannot be copied or published without permission from the Schwarz family and those being interviewed.

Questions and requests for information may be directed to [Jennifer Oates](#) at Queens College.

**ML75.UNT: UNIVERSITY OF NORTH TEXAS CELEBRATES 75TH ANNIVERSARY**

*Submitted by Mark McKnight, Head Music Librarian and Adjunct Professor of Music History, UNT*

This year the University of North Texas Music Library is celebrating the 75th anniversary of its opening in 1941 with a series of special events. At the MLA Conference in March, the Music Library hosted a dinner for about twenty-five present and former students and staff at Nada, a contemporary Mexican restaurant in downtown Cincinnati. In April, the Music Library held an anniversary symposium, ML75.UNT, a two-day conference featuring papers and presentations on a wide variety of topics, ending with a gala reception and a concert by students from the UNT College of Music Division of Jazz Studies and the UNT Department of Dance and Theatre, who performed popular hit tunes from the year 1941. Topics of the symposium included the history of the UNT Music Library, education for music librarianship, music scholarship and the digital humanities, music special collections, and current trends in critical editions. These topics were selected in part to reflect the contributions to music librarianship by the Music Library's founder, Anna Harriet Heyer, who served as UNT's music librarian until her retirement in 1965, as well as Morris Martin, head of the Music Library for forty-two years (1971-2013).

Coinciding with the Music Library's symposium was the release of *The UNT Music Library at 75: Selections from Its Special Collections*, a commemorative pictorial volume that includes a brief history of the Music Library and highlights from the Library's more than one hundred special collections (copies may be ordered

from the [UNT University Libraries](#)). Finally, the Music Library has launched a campaign to raise funds to establish the Music Library 75th Anniversary Endowment, in honor of Morris Martin, Music Librarian Emeritus. Contributions can be made online at the [Giving to UNT website](#).



*University of North Texas Music Library staff, students, and alumni gather at Nada in Cincinnati during the 2016 MLA Annual Meeting to celebrate the 75th anniversary of the library and to garner support for Music Library 75th Anniversary Endowment in honor of Morris Martin, Music Librarian Emeritus.*



*The audience assembles for the ML75.UNT symposium at the Willis Library on the UNT campus in Denton, TX.*



## IAML BOARD ELECTION RESULTS

The 2016 election was close, reflecting the high caliber of candidates. 275 votes were cast. The Board is very pleased that so many excellent people are willing to serve the organization. The results are as follows:

President Elect:

Stanisław Hrabia - Uniwersytet Jagielloński,  
Kraków, Poland

Vice-Presidents:

Jane Gottlieb, Juilliard School, New York, NY, USA  
Joseph Hafner, McGill University, Montréal, Canada  
Balázs Mikusi, National Széchényi Library,  
Budapest, Hungary  
Rupert Ridgewell, British Library, London, United  
Kingdom

The new Board will take up office after the General Assembly in Rome on July 8, 2016.

## ORGANIZATIONAL STRUCTURE FINAL PROPOSAL NOW AVAILABLE ONLINE

The [final proposal](#) of the Ad Hoc Committee on Organizational Structure (level 2) is now posted on the IAML website. The proposal will be discussed at the General Assembly in Rome on Tuesday 5 July. The voting will take place on Friday 8 July.

## LATEST ISSUE OF CAML REVIEW AVAILABLE

A new issue of CAML Review is now available for viewing or downloading via the [journal site](#). The editors of CAML Review invite submissions in the form of articles, reviews, and reports pertaining to music in Canada, music librarianship, and music-related topics of current interest. The deadline for the next issue is July 15, 2016.

## NEW CHAIR OF ADVOCACY COMMITTEE

Anna Pensaert, Cambridge University Library, has accepted the position of Chair of the Advocacy Committee, one of the most important committees within IAML. The committee is charged with proactively advocating the importance of music libraries, archives and documentation centres. For more details, see the committee's [Terms of Reference and its members](#).

If you would like to join the committee in its worthy mission, please contact [Anna Pensaert](#).

## FROM THE IAML NEWS FEED

### The First Estonian-Finnish Music Library Seminar

The following report comes to us from IAML Secretary General Pia Shekhter on her recent attendance at the first... [read more...](#)

### Annual Meeting of the Swedish IAML Branch

The following report comes to us from IAML Secretary General Pia Shekhter on the recent annual meeting of Sweden's... [read more...](#)

### The Secretary General Visits the Norwegian IAML Branch

Secretary General Pia Shekhter reports from her recent visit to the General Assembly of Norsk musikkbiblioteksforening, the Norwegian IAML Branch, held at the... [read more...](#)



## 7 THINGS YOU MIGHT NOT KNOW ABOUT RISM

*by Jennifer Ward, RISM Central Office, Frankfurt, Germany*

### 1. RISM is free...

The RISM database is free and available online at both [opac.rism.info](http://opac.rism.info) and [www.rism.info](http://www.rism.info). This database is updated regularly with about 2,800 new entries each month and currently documents over 1,046,000 sources. The OPAC has records mainly for manuscripts and historical printed music, but also libretti and treatises—including some data that was originally published in books and/or CD-ROM (series [A/I](#), printed music, and part of [B/I](#), printed collections). The OCLC record number for the RISM OPAC is [884778496](#).

The RISM OPAC is made possible through a partnership between the [Bavarian State Library](#) (Munich), the [State Library of Berlin](#), and RISM.

### 2. ...and we're giving away our data.

All RISM data in the OPAC are available under a Creative Commons license as linked open data and can be reused almost without restriction in other catalogs and projects. RISM data is used as metadata in digital projects such as the [Juilliard Manuscript Collection](#) and the [Music Library Digital Scores Collection](#) at the University of Washington, in local library catalogs at the [SLUB Dresden](#) and the [Staatsbibliothek zu Berlin](#) (with projects at the [Moravian Music Foundation](#) and [Brussels Conservatory](#) currently underway), and has also been used in digital humanities projects such as the [Big Data History of Music](#) project from the British Library and Royal Holloway/University of London. If data about musical sources held by your institution are only in the RISM catalog and not in your local OPAC, you can harvest your records from us and use them in your catalogs. The RISM data (including

both bibliographic and authority records) are available on the [open data webpage](#) in MARCXML and RDF format, or you can retrieve individual records at the bottom of each record's page.

### 3. Plus, we want your data.

RISM can import data from external databases, so if you have records for manuscripts or historical printed music (preferably in MARC, but we can work with other formats), we can add those to RISM. We currently have a number of projects in the works to import data from the Austrian National Library, the Italian union catalog ICCU, the Moravian Music Foundation, and RISM France. For current RISM records, we'll gladly take your [links to digital scores](#) and [corrections or updates](#), too.

### 4. RISM continues to expand.

While most of our current RISM contributors document sources in European institutions, our newest national working groups are in Asia: [Korea](#) and the [Chinese-language region](#). We are intensifying our connections in Latin America. The US RISM national group is steadily adding new [records](#). The Central Office is working on adding data from our print publications (the rest of B/I and B/II) to the RISM database, completing coverage of printed anthologies through the 18th century.

### 5. RISM can help you teach RISM.

If you include RISM in instructional sessions or library demonstrations, check out the catalog's [Help Page](#) for links to tutorials and other tips. A dedicated page called [RISM for Libraries](#) also contains resources that can help you present RISM to students and faculty members. If you will be at the [IAML congress in Rome](#) this summer, there will be a workshop on July 5 that will show you tips, tricks, and commonly overlooked aspects of the catalog.

**6. RISM documents sources from all time periods.**

It is common for RISM working groups to work within chronological limits, especially when staff, time, or funding constraints make it unrealistic to catalog "everything." Frequently the time span of 1600 to 1800 or 1850 is selected, and RISM supports this. We also recognize that national groups, given their unique histories and constellations of sources preserved in their countries, may have other chronological frameworks that are more appropriate. RISM therefore is happy to receive data on relevant sources--especially manuscripts\*--from any time period, and we encourage contributors to not feel restricted by chronological limits when appropriate. Our most recent manuscript in RISM is probably a collection of partsongs by Karsten Gundermann from 2016 (RISM ID no. [290003236](#))!

\*Modern and contemporary printed music is well covered in databases such as WorldCat, and RISM does not need to compete here, so we prefer to

focus on printed music that has historical value and might not be documented elsewhere. This largely means printed music before 1800, but could very well include the 19th century, or can also mean 20th-century music from small or defunct publishers.

**7. It will be easier in the future to contribute to RISM.**

Our new, web-based, platform-independent cataloging program called Muscat will be released later this year, enabling more people and institutions to contribute to RISM. In consultation with the [US RISM Office](#) at Harvard, we can work with libraries on a variety of projects to update, expand, export, or add their holdings to RISM. We can also cooperate with individuals working on independent projects, such as students compiling sources for a dissertation, faculty putting together a catalog of works on a certain composer, or archivists describing their musical holdings for a catalog.

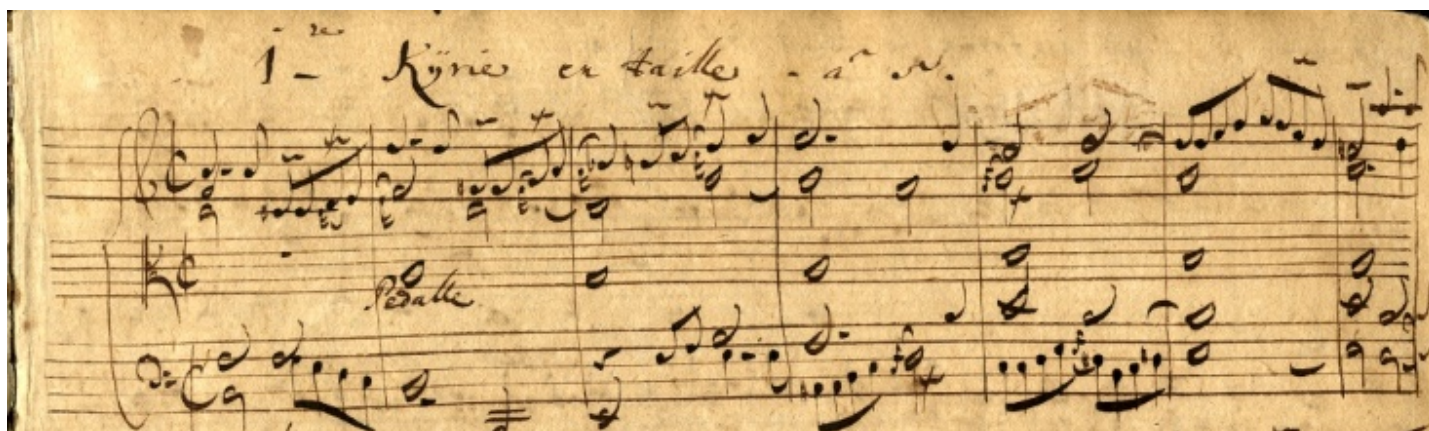


Image: "1er Kyrie en taille" for organ by Nicolas de Grigny in the hand of J. S. Bach. Universitätsbibliothek Johann Christian Senckenberg, Frankfurt am Main (D-F), Mus Hs 1538. RISM ID no. [455002348](#).

**MLA Calendar****Joint West Coast Chapter Meeting**

Seattle, WA

August 5-6, 2016