TAKING PART: INVOLVEMENT AND SERVICE IN MLA

Complete Works”; Image courtesy of Michelle Hahn

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INTRODUCTION

As we prepare to meet in Orlando, it is a time to consider the ways in which one might get involved with the organization, whether that means applying for a Special Officer or Editor position, joining a committee or interest group, or looking toward a future with the Board of Directors. This supplement to the November-December 2016 issue of the *MLA Newsletter* is primarily dedicated to providing more information about what service means, how one may take part in the organization, and the process by which one gets involved at any level.

The aims of this supplement are:

- to gather together easy-to-read information about all areas of service and involvement in MLA into one place
- to put the definitions of service in terms that go beyond lists of duties or legal jargon and encourage members to enthusiastically pursue a variety of involvement opportunities
- to show new members the positions to which they might aspire within the organization
- to give members a better sense of committee work so that they may go beyond learning the basics and engage in deeper conversations during the “Get Involved” session in Orlando, helping them to choose their involvement wisely

After the Prologue, the content is divided into categories of positions or groups which include general information about the category, the process of getting involved, and where to read more detailed information.

PROLOGUE

*Michael Colby (University of California, Davis)* is a long-time member of MLA and has been involved in a wide variety of service opportunities in the organization, including most recently as Past President. This interview serves as a prologue to the wealth of information provided later about how to get involved, where to get involved, and what involvement means. We hope it inspires our readers to join in and continue the work that makes MLA a vital part of our profession.

**Michelle Hahn: How did your service/involvement start?**

**Michael Colby**: When I was in library school at UC Berkeley, two people advised me that I would definitely want to get involved in MLA: Richard Koprowski, who was a fellow student who had worked for many years at NYPL, and Ruth Tucker, who was Head of Technical Processes in the Music Library, where I had a work study job. They encouraged me to attend my first Northern California Chapter meeting.

At the start of my career, I had developed an interest in a particular descriptive cataloging issue. At the second national MLA meeting I attended, I spoke with the chair of the Descriptive Cataloging Subcommittee of the Bibliographic Control Committee (now Cataloging & Metadata Committee (CMC)) about my interest and gave her a several page paper I had written on the problem. I heard nothing back. The next year I expressed my interest in the committee again, with the same result. I also became concerned about improving subject access to contemporary music (what was then called 20th century music, before SACO existed--I’ve been around that long). I talked to people serving on the Subject Access Subcommittee about the issue and this
resulted in my first MLA appointment. I eventually chaired that subcommittee and finally reached the point where people were asking me to get involved, instead of me asking them.

**MH:** What committees, board positions, or special officer positions have you held? Though you are a cataloger, have you only ever served on cataloging-related committees? Or did you go for a broader approach to service?

**MC:** I’m probably going to forget some of this...I was a member of the Subject Access Subcommittee and eventually its chair. I also coordinated a round table on subject access to 20th century music. That is a round table that was retired, and I’d like to think that is because we achieved most of our goals. I served on a task force on round tables and served on a committee that I think was called the Electronic Resources Subcommittee of the Public Services Committee. It eventually morphed into something else, long after my term ended. I served on the Nominating Committee and later chaired it. I was elected to the board as a member-at-large, was later appointed as Recording Secretary when the incumbent had to step down, and was subsequently elected to that position. I was serving as the treasurer of IAML-US at the time of the historic merger. I was appointed as the first Music SACO Coordinator, but had to step down from that role when I was elected MLA President.

I am a (proud) cataloger and more. My position at UC Davis is in the Cataloging/Metadata/Content Support department, but I am also responsible for collection development, reference, and instruction in music. I mentioned the Electronic Resources Subcommittee above, which was one attempt to broaden my experience. Serving on the board is not a cataloging-specific role, but it's always good to have someone at the table who understands what catalogers do, I think.

I also chaired the Northern California chapter fairly early in my career. (The chapter was notorious for snagging new members for that, since most of the existing members had already chaired it at some point.) Later on I edited the chapter newsletter for several years.

**MH:** What was the path you took to reach the highest position in the organization?

**MC:** Getting elected to the MLA Board of Directors was my first step in working for MLA on a different level. I was actually pretty apprehensive about it at first. The board can meet for two or three very full days, and given my dislike of meetings, I wasn’t sure how I would hold up. Fortunately, the meetings are very well-organized and focused, and dealing with the well-being of the organization was definitely a worthy effort. A two-year stint on the board really opened my eyes to a lot of things about MLA, from financial issues to getting exposed to just how many really great things the membership does: publications, workshops, mentoring, development, etc.

**MH:** Do you feel that your involvement supported your career? In what way?

**MC:** Involvement in MLA supported my career in almost every way. I have worked in both public and academic libraries. Some of my early involvement in MLA occurred during my time as a public librarian. Professional involvement was definitely not expected there and maybe not even encouraged. Nonetheless, I managed to increase my work with MLA which certainly helped me to land the academic job I wanted later on.

As an academic librarian, I am expected to make a contribution to the profession. MLA has given me many opportunities to do that. But I certainly feel that MLA has given me back much more than I have ever been
able to offer it. MLA's workshops, conferences, and publications significantly enhanced my knowledge of music librarianship, making me more effective at my job. But (and this should come as no surprise) the single greatest benefit to being involved in MLA is getting to know the people--for countless reasons. I have learned so much from my MLA colleagues. I joined MLA before the official mentoring program was launched, but I have had many informal mentors. Additionally, the networking connections I have made have been invaluable. Just last month I had a graduate student having trouble getting a hard-to-find score on interlibrary loan. I contacted an MLA member I know in the same town, and she made it happen. (Thanks, Rebecca!). Without that personal contact, I probably would have failed my student.

MH: You were rejected from the same committee twice, but then someone put in a good word and you finally landed a spot in a group. What advice do you have for building the kind of network that can put in that kind of good word?

MC: When I hear from members about their frustration in landing the spot they wanted, I certainly feel their pain. There can be a plethora of reasons why someone isn't selected and, although it is frustrating, I urge people not to be discouraged. MLA is full of good people and often two, three, or more are interested in one opening. It's important to keep some flexibility and look for other ways to channel your efforts. It is also important to build good relationships with other people. I urge members interested in a particular committee or office to talk to the people who currently serve or recently served. As a new "unproven" member, it can be very challenging getting that first appointment. For someone in that situation, it is important to reach out as much as possible. Serving in a chapter can be a good way to break into the national organization, because many chapter members are also very active nationally. Don't get too discouraged. Keep trying, and keep talking to people, including the President. Part of that job is to listen to the membership, which also means members as individuals.

MH: Now that you've been to the top, where would you like to go next?

MC: To the bar. Meet me there in Orlando!

MH: Any parting words for readers about serving MLA?

MC: Do it. Look for opportunities to serve that match your career goals and look for opportunities to expand your horizons. Don't be discouraged if you don't get tapped for everything. I have seen so many really great, wonderful, amazing members get passed over. They almost always wind up with an opportunity to serve MLA in some way, if they so desire.

Being active in MLA means getting to know and work with some of the best people you will ever have the good fortune to meet. Frankly, it took me a few years to realize that. I had my share of disappointments with MLA and there was a time when I felt like I hadn't gone to the right library school or worked at the right institution and would forever be on the MLA sidelines and I even skipped one meeting. I am sorry to say I probably sneered when I sat in the back of the room at a business meeting and heard then-President Don Roberts talk about his love for MLA. At the time I was thinking: Love? It's just an organization, man. Get a life! Well, Don Roberts most definitely has a life and MLA is fortunate that it was part of his. Fortunately for me, I got over my disappointment and managed to get more and more deeply involved in MLA only to realize that I, too, love it. I am reminded of a line from a Robert Earl Keen song: Love's a word I never throw around.
BOARD OF DIRECTORS

The Board of Directors is comprised of the 9 elected officers of MLA (all eligible to vote), the Administrative Officer (non-voting), and the Assistant Administrative Officer (non-voting), which are appointed by the Board after a formal application process. Each election cycle, the President appoints a Nominating Committee which seeks out members who are interested in running for an elected position. Positions like Member-at-Large last for 2 years, as does Recording Secretary. The Presidential Cycle and the Administrative Officer Cycle are 4-year commitments. Board members often serve as ex-officio members of the Committees related to their work in the organization.

The best way to get involved as a member of the Board is to get involved in other areas and do good work! Board members are generally well established in the organization and have become familiar faces through their participation in the organization and the field in general.

For more information about the Board, visit the Board of Directors page on the website, read the Constitution & Bylaws, and read Section II of the Administrative Handbook.

Vice President/President-Elect

By Mark McKnight

The structure of MLA’s offices was very cleverly designed to effect a smooth path for the President as he or she assumes the duties of the office, with a year as Vice President/President-Elect, followed by two years as President and one final year as Past President. Whereas the Past President serves as senior counsel to support and advise the President in the first year in office, I like to think of the VP/PE’s term as an apprenticeship, or perhaps as training wheels. Official duties of the VP/PE, as with the Past President, include serving as chapter liaison, an excellent way to become better acquainted with the organization’s chapters and the MLA membership. Apart from these responsibilities, as VP/PE I am there to listen, observe, take notes, and learn more about all of the inner workings of the office of the Presidency. I have discovered that MLA’s administration has a lot of moving parts and that there is much that goes on behind the scenes to make our organization run so smoothly. It has also been my good fortune to be able to “apprentice” with our current President, Michael Rogan, who has indeed set the bar high for me and those who follow, just as his predecessor, Michael Colby, set a similarly high standard of excellence. It is also reassuring to know that next year President Rogan will still be on the Board as Past President—I know that he will be a source of support as well as encouragement during my first year and my training wheels are off!

Past President

By Michael Colby

Officially, the role of the Past President is to serve as the liaison the chapters, which usually means attending at least one chapter meeting not one’s own as a representative of the board, monitoring and facilitating communications between the board and between chapters either on the chapter chairs e-list or at the annual meeting, and making the call for chapter grants. Unofficially, the Past President supports the President as he or she works his/her way through a first full year in the office. This can include assisting in creating the agenda for board meetings, brainstorming, reminders, or shopping for cold remedies or bottles of wine. The Past President is usually one of a minority of board members who have been around for more than three years of meetings, helping keep the continuity of board efforts and assisting in the collective memory.
President
By Michael J. Rogan

According to the MLA Constitution, the President shall act as chief executive officer of the Association, and as the Association’s representative to IAML. (The Vice-President/President-Elect or the Past President shall act as chief executive officer in the event of the President’s inability to serve.) No instructive detail is provided. In practice, the President manages the work of the Board of Directors, setting Board Agendas, appointing roles and assigning responsibilities, overseeing strategic actions, and generally trying to keep all the balls in the air. The President serves as the conduit for information from the membership and the Administrative Structure (Committees, Editors and Officers) to the Board: formally, through Board Reports requested three times/year, and informally through tons of emails and phone calls. Having the support and the “additional memory card” of the Past President is a tremendous help in one’s first year! Sometimes I hear statements that make me think that some members assume that the President “controls” MLA’s work--but nothing could be further from the truth! The President is more like an old-fashioned switchboard operator, putting members doing MLA’s work in touch with each other and keeping folks informed about activity in MLA that they may not have heard about. I have tremendous respect for the expertise and energy represented in the MLA “hive” and hope that I have fulfilled my role in facilitating all that activity!

Recording Secretary
By Lisa Shiota

The Recording Secretary keeps the official record of what the Board says and does in its meetings. The Board meets in person three times a year: during the Annual Meeting, in the spring, and in the fall. They also occasionally meet virtually as a group, and often have discussions on the MLA Board Listserv. The Recording Secretary’s job is to write the minutes of board meetings, an annual report for the Board, and MLA’s annual business meeting. It is an elected position with a 2-year term, and one can run for re-election the following year.

Administrative Officer
Excerpted from the Constitution & Bylaws and Administrative Handbook

The Administrative Officer is responsible for all of the Association’s financial accounts, attends to official correspondence related to membership, and manages sales and subscriptions to publications. A person serves as Administrative Officer in the 2nd and 3rd years of the Administrative Officer Cycle.

Assistant Administrative Officer
By Janelle West

The Assistant Administrative Officer experience is an extremely rewarding one. Tantamount to Administrative Officer-in-training, the AAO gets to gradually learn the substantial nitty gritty of what it takes to oversee the financial and administrative functions of MLA, while helping the AO wherever possible. One of the most enjoyable aspects of the position has been to get to know the folks at A-R Editions, MLA’s business office, and to learn about the work they do for us every day. It is also a pleasure to take part in processes of the MLA Board and to become acquainted with my fellow Board members. A great deal of work goes into making MLA the wonderful association that it is, and it is a privilege for me to participate in the mission.
Members-at-Large  
*Excerpted from the Administrative Handbook*

The 6 Members-at-Large serve in a particular capacity assigned by the President and the Board. These capacities are Fiscal Officer, Assistant Fiscal Officer, Parliamentarian, Assistant Parliamentarian, Planning and Reports Officer, and Assistant Planning and Reports Officer.

The Fiscal Officer chairs the Finance Committee, prepares the annual budget, and monitors income and expenditures (for more information, see the Fiscal Policies Handbook). The Parliamentarian advises the Board as to the interpretation of MLA’s governing documents and procedures and is the authority on parliamentary procedures for meetings. The Planning and Reports Officer collects annual reports from officers and committees, solicits support letters for the renewal of Interest Groups, and works with the Program Committee for annual meetings. The Assistant for each of these officers assists in the duties of the position.

**SPECIAL OFFICERS**

Special Officers do regular, hands-on work for the organization in particular areas that require dedicated attention, such as maintaining the MLA website, planning the annual meeting, and keeping up the job board. Special Officers are appointed by the President following an application process, and may be reappointed for up to 4 consecutive years. Special Officers often serve as ex-officio members of the Committees related to their work in the organization.

The application process for Special Officers is the same as the process for getting a job wherein you submit an application, are selected for an interview, and vetted by a search committee. So, the best way to get involved as a Special Officer is to watch for postings on the Job Placement Service page of the website.

For more information about Special Officers, visit the Special Officers page on the website and read Section III of the Administrative Handbook.

**Advertising Manager**  
*By Scott Stone*

What does it mean to be MLA’s Advertising Manager?

When I first saw the notice that MLA was looking for a new Advertising Manager I clicked “delete” and went on with my day. However, when the second notice went out I actually read through the description and thought, “Hey, I can do that stuff!” I’m extremely happy that I kept an open mind, applied, and was accepted for the position.

As Advertising Manager I work to raise money for the Association by selling print advertisements in Notes, ads on our website, and various and sundry items for the national conferences. The work occurs throughout the entire year, but there are definite ebbs and flows to the cycle. Heavy portions of the work occur in November, February, May, and August, which involves contacting regular, occasional, and potential advertisers; coordinating the receipt and placement of ads; and tracking (with the amazing aid of the MLA Business Office!) the billing of advertisements. Because marketing positions at publishers tend to rollover frequently, I also spend a not-insignificant amount of time tracking down who is newly appointed at publishers to make
sure they know MLA is an excellent way to get out the word for new music products to the people who make purchasing decisions.

I’ve found this position to be extremely worthwhile and valuable, both as a way to provide service and support to MLA, but also in my own professional work. The time I spend researching publishers and other music vendors has influenced my own collection development decisions, put resources on my radar that I wouldn’t have known about through my regular methods, and also has helped to create much stronger personal relationships with vendors. While my conferences have gotten significantly busier with the amount of time spent in business meetings (I’m ex-officio on several committees thanks to this position) and having meaningful conversations with all of the exhibitors, it just means that I’ve learned how to more efficiently plan my learning, eating, and party time. I encourage everyone to take a serious look at this position when it opens in a few years; you won’t regret it!

MLA Archivist
*Excerpted from the Administrative Handbook*

The MLA Archivist is responsible for overseeing the organization’s archives and assuring that all of our documents are properly assembled and organized. The MLA Archives are held as part of the Special Collections in Performing Arts (SCPA) at the University of Maryland.

Conventional Manager/Assistant Convention Manager
*See previously submitted article by Jim Farrington*

To learn more about what it’s like to go through the Convention Manager Cycle, read Jim Farrington’s reflections in the July-August 2016 issue of the *MLA Newsletter*.

Development Officer
*Excerpted from the Administrative Handbook*

The Development Officer manages the development and fundraising initiatives of MLA, working with other Officers and Board members to “foster a culture of philanthropy that supports fund development and the organization’s mission.” Serving as the chair of the Development Committee, the Development officer works to “chart the course” of monetary development and liaise with donors.

Placement Officer
*By Joe Clark*

The purpose of the Placement Service is to act as a clearinghouse for information about music library positions. In my capacity as Placement Officer, I read through dozens of job announcements daily looking for positions related to music librarianship. I then contact the hiring institution and offer to help them connect with the music librarians seeking employment. Additionally, I keep the “Positions Recently Filled” page up-to-date on MLA’s web site, and coordinate Placement Services at MLA’s Annual Meeting (which involves coordinating the Interview Room and staffing the Career Services table in the Exhibit Hall). Special projects are sometimes requested by MLA’s Board, and I also collaborate with the Career Development and Services Committee to keep MLA’s Career Resources up to date.
The Placement Service is run by the Placement Officer, and MLA is currently seeking a new one! The full announcement and application information is on the Placement Service’s Job List. The duration of the appointment is one year, with reappointment possible for a total of four years. I have enjoyed connecting job seekers with rewarding positions, and the work is very interesting and rewarding.

Publicity & Outreach Officer
*Excerpted from the Administrative Handbook*

The Publicity & Outreach Officer promotes the organization through outreach events such as hosting an MLA exhibit table at the conferences of other organizations, creating and distributing informational literature about MLA and the field of music librarianship, and works to increase the visibility of MLA in underrepresented groups.

Web Manager
*Excerpted from the Administrative Handbook*

The Web Manager is responsible for the oversight of the organization’s web presence, which includes maintaining the content and functionality of the website. The Web Manager is assisted by the Web Committee to keep our website up-to-date and looking great!

EDITORS

MLA maintains a variety of publications, both in print and online, which detail the field of music librarianship and related areas, as well as the work of the organization. Each publication has an editor (and sometimes a whole editorial staff) to manage the workflow of incoming and outgoing materials. Editors are appointed by the President following an application process, and serve a term of 5 years. All Editors, along with certain Special Officers, comprise the Publications Committee.

The application process for Editors is the same as the process for getting a job wherein you submit an application, are selected for an interview, and vetted by a search committee. So, the best way to get involved as an Editor is to watch for postings on the Job Placement Service page of the website.

For more information about Editors, visit the Publications page on the website and read Section V of the Administrative Handbook.

Basic Manual Series
*Excerpted from the Administrative Handbook*

“The Basic Manual Series is a comprehensive series of manuals designed to assist the librarian in dealing with various aspects of the organization, administration and use of a music library.” As this publication is maintained in book form, the editor solicits manuscripts and works with authors and reviewers throughout the editing and publication process.
A Basic Music Library
Excerpted from publication information on the ALA Store.

A Basic Music Library is a reference resource listing the most essential scores and sound recordings for a music library, and is compiled and arranged by MLA. The list includes classical, popular, and world music, and will be in its 4th edition. The editors update and correct the content for each new edition.

Copyright Website
Excerpted from the Administrative Handbook

The Copyright Website is a resource on copyright issues in music librarianship and is maintained by the Copyright Website Editor in conjunction with the Legislation Committee. The editor collects and writes content for the site, and responds to questions submitted to the site by readers.

MLA Index and Bibliography Series
Excerpted from the Administrative Handbook

The MLA Index and Bibliography Series comprises a set of bibliographies, indexes, checklists, discographies and other types of guides to music and music literature.” The series covers all areas of music study. The editor solicits manuscripts and works with authors and reviewers throughout the editing and publication process.

Music Cataloging Bulletin
By Chris Holden

Acting as the current editor of the Music Cataloging Bulletin (or MCB) has been a very enjoyable experience for me. The MCB is a monthly publication devoted to updates in the world of music cataloging. Each issue lists new terms to controlled vocabularies such as the Library of Congress Subject Headings or Library of Congress Genre/Form Thesaurus, new music-related entries in the Library of Congress classification scheme, and changes to authorized access points for music-related people and works. Because of the monthly schedule, I start working on the next issue as soon as I complete the previous one, so I’m kept busy throughout the year working on the MCB.

A lot of the fun in being the MCB Editor comes from collecting reports from the Library of Congress, MLA committees, and catalogers from libraries all across the country who provide me with reports and updates of what they’re doing. It’s interesting to receive the first reports from attendees at ALA Annual meetings, describing the cataloging-related sessions they attended. I’m still only a few years into the start of my career as a music librarian, so I’ve found editing the MCB to be a great way to get involved in MLA, and work with many amazing colleagues along the way.

MLA Newsletter
By Michelle Hahn

Though there are MANY places in MLA where one can plant themselves and really grow as a member of the organization, there is unlikely to be one quite as fun, informative, interesting, challenging, and fulfilling as putting together the MLA Newsletter! (In my extraordinarily biased opinion, that is.) The Newsletter itself has
been through a variety of transitions throughout the years (more on that in issue no. 200, due out on December 15, 2018), and my tenure is no exception. Several years ago, the publication went exclusively online, and has now become a bi-monthly affair, instead of 4 times per academic year.

This speaks to the changing nature of organizational communication and transparency, and the growing desire for more frequent and timely information sharing among our colleagues. I am fortunate in this position not only to have the ability to influence the direction of the organization in these areas, but also to seek out unique and interesting content that not only appeals to our work in the field, but also to our camaraderie as a profession. And best of all, I get to spend my time getting to know you better!

**Notes**

*Excerpted from the Administrative Handbook*

Notes is the quarterly, academic journal of MLA, and comprises “interesting, informative, and well-written articles in the areas of music librarianship, music bibliography and discography, the music trade, and on certain aspects of music history.” The editor and editorial staff solicit manuscripts, reviews, and listings of new publications, work with authors and reviewers throughout the editing and publication process.

**Open Access Platform**

*Excerpted from the inaugural job advertisement*

MLA is interested in creating an Open Access (OA) publication platform, and has created a new Editor position to fulfill the needs of the initiative. “As this is a new initiative and a new position, the incoming Editor will have an important role in establishing the project, defining initial scope and process, and promoting this new opportunity for publication. The position is responsible for all content on the Open Access (OA) Platform.” The editor will solicit content, and work with authors and reviewers throughout the editing and publication process.

**Technical Reports and Monographs in Music Librarianship**

*By Jonathan Sauceda*

Since 1973, *Technical Reports and Monographs in Music Librarianship* has provided thorough, in-depth professional resources covering various aspects of music librarianship. As editor I receive proposals for books and work with authors to develop their ideas. In my short tenure I’ve really enjoyed seeing all the terrific topics our colleagues are interested in. We really are an innovative, intelligent, creative group!

If you have an idea for a book in this series or would like to talk about developing one, please don’t hesitate to contact me at jonathan.sauceda@rutgers.edu. Proposals 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 very welcome.

For more on the series as well as instructions on how to submit a proposal please visit our page.
COMMITTEES & SUBCOMMITTEES

Committees and Subcommittees are established by the Board to address endeavors that require ongoing effort by the organization. Chairs and members of each type of group are appointed by the President. Some committees, such as the Publications Committee and Finance Committee, are comprised of a fixed group of individuals who serve in particular elected or appointed positions elsewhere in the organization. Committee chairs write regular reports for the Board which are available in several areas of the Minutes & Reports page on the website.

As new committee members are usually appointed following each annual meeting, you will often see calls for applications to join committees in the months before a meeting occurs. Though the “application” process is less formal than for Special Officers or Editors, and not required by every committee, it does help some of the groups where the number of interested parties far outweighs the need. Like Michael Colby said in the prologue, though, don’t be discouraged if you aren’t invited to join a committee! Keep trying, and keep looking for other opportunities to serve.

The best way to get involved with a Committee is to contact the committee chair to express interest and attend a committee meeting as an observer.

For more information about Committees, visit the Committees page on the website, read the Constitution & Bylaws, and read section VI of the Administrative Handbook.

Note: When a person is an ex officio member of a committee, it means that they are essentially required to be a member of the committee by virtue of an elected or appointed position they hold that is related to or responsible for the work of the committee.

Archives and Special Collections Committee
By Matt Snyder

The purpose of the Archives and Special Collections Committee is to address the concerns and interests of music librarians responsible for archives and special collections, advise the MLA membership on best archival practices (appraisal, acquisitions, processing, arrangement, description, preservation, and access), and provide a forum for information exchange and discussion among music archivists and librarians. Our mission is in large part educational: We produce or arrange for conference programming to assist those in MLA who may not have received training in archives as part of their MLS, but who find themselves responsible for unique archival material, at any level of their career and in any role (curator, processing archivist, reference provider, paraprofessional, public librarian, etc.). To better fulfill our charge, we seek the input and participation of MLA members with a diversity of archival interests and experience, whether they officially serve on the committee or not. Our projects have included:

- A pre-conference workshop, “An Introduction to Archives and Special Collections for Music Librarians,” produced for the 2015 MLA conference in Denver.
- Arranging for an SAA workshop on Describing Archives: A Content Standard (DACS), to be held as a pre-conference event in Orlando, FL, on February 22nd, 2017.
• Forming a Working Group on Archival Description of Music Materials, a co-operative venture with the Society of American Archivists’ Performing Arts Section. This project is ongoing.

The committee has a membership of six, including the chair. Membership is rotating, with three members cycling off every two years. Three new members will be needed to rotate on at the conclusion of the 2017 meeting in Orlando. We discuss and pursue our work year-round, meet in person at the annual MLA conferences, and solicit ideas from both committee members and from non-members interested in the committee’s work. For that reason, all are welcome to join our Google group, which serves as both a communication forum for the committee membership and as a general discussion list for issues in music archives. Please visit our page on the MLA website to read our handbook, and if you have questions, please contact me or anyone else on the committee!

Awards Committee: Best of Chapters
From the MLA Website

The purpose of the Best of Chapters Awards Committee is “to receive nominations annually from the chapters for presentations to be considered for the Best of Chapters Session at the annual meeting, to review and make decisions about which presentations should be given at the annual meeting for that session, and to review policies and procedures for said nominations on a regular basis for necessary revision.”

Awards Committee: Carol J. Bradley
From the MLA Website

“The Carol June Bradley Award for Historical Research in Music Librarianship was created by the Music Library Association in 2003 through the generous financial support of its namesake. Since Ms. Bradley's death in 2009, MLA has continued to fund the award in her honor. The award exists to support research into the history of music libraries and music librarianship.”

Awards Committee: Dena Epstein
By Angela Pratesi

You may know Dena Epstein as the librarian in the documentary The Librarian and the Banjo, but her impact and legacy goes well beyond the film. The Dena Epstein Award supports library and archival research on any aspect of American music, and is a wonderful way to honor her dedication and commitment to continued research in the field.

In late spring/early summer, committee members coordinate the call for proposals, but the bulk of the work happens during the summer months when we review proposals, deliberate, and recommend one or more recipients to the Board of Directors. The committee has three rotating members who each serve a three-year term. Members serve as chair during their third year.

Serving on the Dena Epstein Award Committee has been a personally and professionally satisfying experience. There are two things in particular that I have found rewarding. (1) The opportunity to see brand new research proposals on American music, and (2) working with my fellow committee members. Getting to collaborate with my fellow MLAers on this project each year has been a fantastic way to meet other music librarians,
benefit from their years of experience, and begin to carve a place for myself in the Association and the profession. I highly recommend serving on this fulfilling committee.

You can learn more about Dena and Morton Epstein and the eponymous research award on the Music Library Association’s website.

**Awards Committee: Kevin Freeman Travel Grant**  
*By Kyra Folk-Farber*

There are few better feelings than the one you get when you’re selecting ambitious, motivated aspiring or early-career music librarians to receive financial awards so that they can attend the MLA annual conference. Because of this, being a member of the Kevin Freeman Travel Grant Committee is fun and rewarding work. It’s a three-year commitment, and there are three members. Members chair the Committee in their third year. There are a few documents and reports to produce throughout the year, but the bulk of the work is done in October and entails going through Grant applications, selecting the top candidates--this is the hardest part, because in both of my two years on the Committee there have been many excellent applications to choose from--and distributing award funds appropriately. Not only is it interesting and inspiring to read through all of the applications, but it’s a great way to get to know fellow Committee members by working closely with them to select Grant recipients.

More information about the Kevin Freeman Travel Grant can be found on the MLA webpage: https://www.musiclibraryassoc.org/?FreemanGrant.

**Awards Committee: Lenore Coral IAML Travel Grant**  
*From the MLA Website*

“The Lenore F. Coral IAML Travel Grant is intended to help support travel and conference fees to attend an annual meeting of the International Association of Music Libraries, Archives and Documentation Centres.”

**Awards Committee: Publication**  
*By Renée McBride*

The Publication Awards Committee is one of the most enjoyable MLA service opportunities I have experienced in lo, these many years. The purpose of the Committee is to select recipients for the Richard S. Hill Award (for best article on music librarianship or of a music-bibliographic nature), the Vincent H. Duckles Award (for best book-length bibliography or other research tool in music), and the Eva Judd O’Meara Award (for best review in *Notes*). All of the Committee’s work takes place from May to August. During that time Committee members get to immerse themselves in articles, books, and reviews about music, music bibliography, and music librarianship. Qualifications desired in Committee members are the ability to conduct a thorough literature review and a strong familiarity with the literature of music and music librarianship.

The Committee consists of three members whose responsibilities change each year of a three-year commitment. Members chair the Committee in their third year. We do not meet at MLA, so it is possible to serve on this Committee even if you are unable to attend the MLA Annual Meeting. At the Committee’s website, click on the name of each Committee for information about the music librarians for whom the awards are named and for a list of past award recipients.
Awards Committee: Walter Gerboth  
*By Rebecca Belford*

The purpose of the Committee is to recommend to the MLA Board recipients of the Walter Gerboth Award, which supports those early in their library careers with research in progress in music or music librarianship. What I enjoy most about serving on this committee is reading about the different projects and topics that the applicants are researching—even if you see colleagues at MLA meetings or converse on MLA-L, you don’t always get a chance to find out about their research. This is a great service opportunity for newer MLA members. With a target audience of early-career members, the insight of committee members who are themselves relatively new to MLA is highly valued, particularly regarding publicizing of the award to potential applicants.

The Committee consists of three members, who serve staggered three-year terms. Members chair the committee their third year. Committee work takes place spring-fall. We utilize online collaboration (and the occasional old-fashioned telephone call!) to conduct our business, and do not meet at MLA, so it is possible to serve on this Committee even if you are unable to attend MLA Annual Meetings. Even if you are not on the Committee, you can still get involved! If you have a project that meets the award criteria, please consider applying, and as you cross paths with young-in-their-library-careers researchers, you can encourage them to apply or contact the Committee with questions.

Best of Chapters Awards Committee
*See Awards Committee: Best of Chapters*

Career Development & Services Committee  
*By Ana Dubnjakovic*

Career Development and Services is a committee dedicated to helping MLA membership thrive in their career efforts. This support extends from the early stages in librarians’ careers (e.g., advising library students about career issues and helping them in securing a first position) through middle and later stages (e.g., providing support and advice in shaping career goals or securing a higher level position). In keeping with these goals, the committee offers a number of year round and conference related services and activities. Year round Career Advisory Service provides one on one career counseling and maintains a pool of experienced librarians as advisors, working in a wide range of work settings. The Résumé and Cover Letter Review Service is available at the Annual Meetings as well as year round virtually. Get Involved with MLA Service works to help new and seasoned members identify opportunities to serve on MLA committees at each Annual Meeting.

Given our broad mission relevant to the entire membership, the committee liaises with a number of other committees, groups and officers including the placement officer, the diversity officer, MLA Student Group, and the New Members Forum. To find out more visit our committee website.

Carol J. Bradley Awards Committee  
*See Awards Committee: Carol J. Bradley*
Cataloging & Metadata Committee
By Tracey Snyder

If you catalog music materials or work with music metadata in a library setting, there is a decent chance that you have heard of MLA’s Cataloging and Metadata Committee (The Committee Formerly Known as BCC). We are a very active (and might I say spectacular) committee, with three subcommittees that help maintain various cataloging standards, vocabularies, and best practices, as well as three funnels that participate in the Program for Cooperative Cataloging (PCC).

Have you ever seen the top-notch bibliographic and authority records created by contributing members of our BIBCO and NACO funnels? Then you know us! Have you reveled in the richness of the new terms for musical genres and forms within LCGFT (Library of Congress Genre/Form Terms)? That’s our work, too. Enjoying the diversity of instruments (and voices, and even some household objects) represented in LCMPT (Library of Congress Medium of Performance Thesaurus)? We made that. (With lots of help from and cooperation with the Library of Congress, of course.) And, if you have used RDA, LC-PCC Policy Statements, and MARC 21 to catalog music materials, then you have probably also consulted the MLA Best Practices that we designed for use with the above.

This is just a sampling of the exciting and rewarding work that CMC does. If you would like to know more and are considering getting involved, please visit the CMC website. There, you will find not only access to many useful resources, but also information on how to join CMC and how to stay on top of developments in the world of music cataloging and metadata. (In particular, see our brand new FAQ page.) You can also follow the CMC blog as we begin to post agendas for our upcoming business meetings, which are open for observers. Finally, be sure to check out the MLA 2017 program for CMC-sponsored sessions in Orlando. As you will find, we are investigating BIBFRAME and Linked Data, too! Safe travels, and see you there.

Content Standards Subcommittee
See Cataloging & Metadata Committee

Dena Epstein Awards Committee
See Awards Committee: Dena Epstein

Development Committee
By Susannah Cleveland

The Development Committee provides a great opportunity for members to learn more about how MLA functions. Our responsibility is to identify creative and effective ways to raise money for the organization and to promote a culture of philanthropy in MLA. Recent activities, for instance, have included working on long-term strategic plans for fundraising, brainstorming the best ways to thank our donors for their generosity, and figuring out how best to keep the membership informed about giving initiatives. It’s a wonderful way of seeing the best of our fellow members in MLA who give generously and often to the organization.

The Development Committee includes the Diversity Scholarships Subcommittee and the Marketing Subcommittee.
Diversity Committee

From the minutes of the Spring 2014 Board Meeting

The Diversity Committee works “to advance the organization’s efforts in diversity by encouraging the participation of groups historically under-represented in music librarianship; including, but not limited to: African Americans, Asian Americans, Latin Americans and Native Americans. The committee will advocate for the recruitment, retention and advancement of members of these groups in MLA and in the profession. Activities will include advising the organization on issues of diversity, monitoring the organization’s efforts in this area, and supporting activities, events and initiatives advancing diversity in MLA.”

Diversity Scholarships Subcommittee

Excerpted from the website

“The Diversity Scholarships Subcommittee is charged with raising funds for an MLA Diversity Scholarship. The Scholarship would promote diversity in the field of music librarianship by supporting students from groups who are historically underrepresented including African Americans, Asian Americans, Latin Americans, and Native Americans.

The definition of an "underrepresented group" in music librarianship will likely change and expand in response to research in the area and efforts of MLA over time.

To donate to this fund or to learn more about this initiative, visit the Diversity Scholarship homepage.” This subcommittee is part of the Development Committee.

Education Committee

Excerpted from the Administrative Handbook

The Education Committee develops and oversees continuing education opportunities and educational outreach activities of the organization. This includes providing workshops and sponsoring pre-conferences at the annual meeting. The Education Committee also includes the Educational Outreach Subcommittee, which provides instructional programming for non-MLA groups.

Educational Outreach Program Subcommittee

Excerpted from the Administrative Handbook

The Educational Outreach Program Subcommittee of the Education Committee provides instructional programming for groups outside of MLA, especially non-music specialists, support staff, and library students. Instructors are trained by the group which also develops course materials.

Emerging Technology & Services Committee

By Jonathan Manton

During the three years I have served on the MLA Emerging Technologies and Services Committee (ETSC), two years as a member and just under one year as chair, I have found it to be one of the most interesting and beneficial committees I have been involved with for MLA. Membership has not only expanded my knowledge of the various technologies that exist or are emerging in our field but has also allowed me to work with a
number of highly experienced and skilled fellow MLA members on the committee. The principal purpose of the ETSC is to identify and evaluate current trends, tools, services, and developments related to technological solutions and systems used by libraries and librarians, with special attention to their handling of music materials. As part of this evaluation process, the committee works to identify requirements unique to or of special concern for music materials across library software and systems, suggesting improvements where required. Finally, the committee also works to disseminate its work to the MLA membership, notably at the lighting talk sessions the committee has held at MLA Annual Meetings in recent years, which normally draw large audiences. The committee also maintains strong communication lines with other committees and interest groups across MLA, including the Digital Humanities Interest Group, Cataloging and Metadata Committee, and the Archives and Special Collections Committee.

Work for the committee runs year long and is normally conducted over email, with an in-person meeting being held at the annual MLA Annual Meeting. More information on the committee can be found on its website. The committee is looking to recruit four new members to join us after the MLA 2017 meeting in Orlando. Desired qualifications for members include a strong interest in technologies and systems currently in use or emerging across the profession and experience working with some of these technologies or helping to develop them. If you are interested in joining the ETSC, please contact me.

**Encoding Standards Subcommittee**
*See Cataloging & Metadata Committee*

**Finance Committee**
*Excerpted from the Administrative Handbook*

“The charge of the Finance Committee is identical to that of the Fiscal Officer...The Finance Committee consists of six voting members, of which the Fiscal Officer (who serves as Chair of the committee) is specified by the constitution. Additionally, the constitution specifies that the Administrative Officer works with the Finance Committee on fiscal matters and prepares the budget with the Finance Committee.” The members of the Finance committee are the Fiscal Officer, Assistant Fiscal Officer, Administrative Officer, Assistant Administrative Officer, President, and Vice/Past President. The Finance Committee also includes the Investments Subcommittee, which includes the Fiscal Officer, Assistant Fiscal Officer (ex officio), Administrative Officer (chair), Assistant Administrative Officer, and 3 MLA members who serve 3-year terms. “The Investments Subcommittee tracks and monitors MLA’s investments, provides information and advice to the Finance Committee and Board about investments, and reports on the performance of investments...”

**Instruction Subcommittee**
*By Andi Beckendorf*

The Instruction Subcommittee is one of three parts of the larger Public Services Committee (the other two subcommittees are Reference and Access Services and Reference Sources). Members of the Instruction Subcommittee represent different types of institutions and different teaching audiences and backgrounds. Candidates for subcommittee membership should be familiar with the current landscape of information literacy and instruction, and be able to articulate a personal reflection on teaching in a statement of interest.

The work of the committee takes place throughout the year, both through email exchanges and in-person during a business meeting at the annual meeting. Members of the Instruction Subcommittee serve four-year
terms, which offer an opportunity to be involved in the ongoing conversations about instruction. Two current threads of committee work include examination of options for an instruction repository and an examination of stances regarding the new information literacy Framework. To see the full charge for the subcommittee and to see current membership, visit the Instruction Subcommittee page on the MLA website.

Investments Subcommittee
See Finance Committee

Joint Committee: MLA/AMS Joint Committee on RISM
Excerpted from the website

“The committee oversees the collecting activities of the International Inventory of Musical Sources (RISM) in the United States.” This joint committee consists of “…three representatives from each organization; both AMS and MLA members serve 3-year overlapping terms. Chair alternates between societies.”

Joint Committee: Music Library Association (MLA), Music Publishers’ Association (MPA), & the Major Orchestra Librarians’ Association (MOLA)
By Elizabeth Davis, MLA

The Committee meets face-to-face twice a year, usually in New York City in October and April, and generally consists of three members from each association. Given that there is no routine travel support for attendance, MLA members from New York typically fill the slots. There is an attempt to draw on members from different types of libraries to provide a balance. Current members are from a research library, a conservatory library, and a college library.

Likewise, since many publishers have offices in New York and Philadelphia, their local representatives most often serve. Current members are from Theodore Presser, G. Schirmer/Music Sales, and JW Pepper MOLA members tend to come from the metropolitan New York and Washington, D.C. areas. Current members work at the NY Philharmonic, the Metropolitan Opera, and the U. S. Marine Band.

Topics routinely discussed include reports from the Associations’ annual meetings, digital scores, MOLA publications, copyright issues (always), among others. Membership guarantees exposure to other professional aspects of music, as well as to the workings of the publishing sector.

Kevin Freeman Travel Grant Awards Committee
See Awards Committee: Kevin Freeman Travel Grant

Legislation Committee
Excerpted from the Administrative Handbook

“The Legislation Committee provides current information to the membership regarding the status of legislation and other legal matters likely to affect music libraries. When appropriate the committee prepares position papers representing the opinion of the membership for government agencies such as the Copyright
Office. The Chair of the Legislation Committee serves as the Association’s liaison to the ALA Legislation Assembly Subcommittee.”

Lenore Coral IAML Travel Grant Awards Committee
See Awards Committee: Lenore Coral IAML Travel Grant

Marketing Subcommittee
Excerpted from the website
The Marketing Subcommittee is part of the Development Committee, and its purpose is “to support the promotional and fundraising activities of the association in conjunction with the MLA Development Committee. The subcommittee plans and coordinates the silent auction at the annual meeting, and the sale of promotional merchandise at the MLA Cafe Press shop.”

Membership Committee
By Mallory Sajewski
Involvement in the Membership Committee is incredibly rewarding because, in its simplest form, we are charged with growing and diversifying the MLA family. The Committee recruits new members in all categories by reaching out to the broad range of populations we serve, and also develops and implements means of retaining members by identifying and promoting the benefits of membership in MLA. We maintain close relationships and regularly collaborate with other committees and interest groups within MLA to identify, develop, and implement initiatives to bring even more value to membership in the Association.

We will be seeking 3-4 new members following the Orlando meeting. Qualifications desired in Committee members include an interest in the Committee’s work, a passion for MLA, and the ability to actively participate in the work of the Committee. We meet during the Annual Meeting, and members are expected to actively participate in discussions and initiatives throughout the year via email. To learn more about the Membership Committee’s work, please plan to attend the “Get Involved” session in Orlando!

MLA/AMS Joint Committee on RISM
See Joint Committee: MLA/AMS Joint Committee on RISM

MLA/MPA/MOLA Joint Committee
See Joint Committee: Music Library Association (MLA), Music Publishers’ Association (MPA), & the Major Orchestra Librarians’ Association (MOLA)

New Members Forum
Excerpted from the Administrative Handbook
“The purpose of the New Members Forum is to welcome first-time attendees and new members of MLA at the start of each annual meeting; provide an overview of MLA, including the structure of the organization, and how to navigate the annual meeting itself; provide an opportunity for new members to meet members of the MLA Board and various committee members and learn what MLA has to offer, especially to a new member.”

The New Members Forum is part of the Career Development & Services Committee.
Nominating Committee
Excerpted from the Administrative Handbook

The Nominating Committee, selected and appointed by the President, finds candidates for elected positions within MLA, and also recommends recipients of the MLA Citation and A. Ralph Papakhian Special Achievement Award.

Oral History Committee
By Rob DeLand

The Oral History Committee is tasked with documenting, sharing and preserving the history of MLA and music librarianship through accounts captured in the interviews we conduct. Carol June Bradley conducted many of these in the 1980s while researching her 1990 book “American Music Librarianship” and we have so much more to do! Our task gives us an excuse to learn about those who have made a difference in our profession over the years, determine who is most overdue to share more of their story, arrange to conduct new interviews, and get the best of it in circulation to all of you MLA members – now in a new series published in the MLA Newsletter.

What I like best about working in this committee is meeting with some of the terrific people in MLA’s past and present leadership, and talking with them at length about their careers. We would like to recruit representatives from as many MLA chapters as possible, to help spread our mission into the “field” as it were, whereby we hope to see more interviews conducted at both the national and the chapter levels. To do that we need your help! Please read more about our committee on the website and consider getting involved.

Planning Committee
Excerpted from the Administrative Handbook

“The charge of the Planning Committee is to consider matters relating to the administrative structure of the Association, and to study proposals and carry out long-range planning for the Board’s consideration, based on information and requests from Officers, Board members, and committee and interest group reports.” The Planning Committee consists of 5 voting members: Planning and Reports Officer (chair), Assistant Planning and Reports Officer, Recording Secretary, Parliamentarian, and Assistant Parliamentarian.

Preservation Committee
By Maristella Feustle

Preservation is concerned above all with prevention, as effective prevention minimizes the need for more intensive intervention. That said, virtually all library materials, whether in general or special collections, come with some kind of “inherent vice”—that is, a factor inherent in an item’s construction or chemical composition that causes it to deteriorate with time and use. So, preservation is everyone’s business, in order to conserve resources and safeguard cultural memory.

However, knowing something is important and knowing what to do about it are two different things. That’s where we come in. One could see our charge as a committee as a perpetual reference question, “keeping the
Taking Part

membership informed of ongoing research and development in preservation, encouraging appropriate ways of handling music materials, and addressing specific preservation problems.”

Preservation is a constantly evolving field, with legacy technologies deteriorating and playback equipment dwindling on one hand, while emerging technologies continuously develop and improve, though often with high costs in the face of budget constraints. That is one reason why preventative best practices are so important, but we also want to connect music librarians with the information they need to get the best return on their investments in physical intervention, digitization, format migration, and so on.

We do that by maintaining preservation resources on our committee web page (currently undergoing a major revision), by sponsoring sessions at MLA’s annual conferences, and by holding our annual business meeting, which is open to any interested attendee. The committee brings together a wide range of interests and areas of expertise, which is essential given the scope of the subject. We also stay in close communication with the Archives and Special Collections Committee, since our subject areas are often of mutual interest.

**Program Committee**
*Excerpted from the Convention Manual*

The Program Committee works with the Convention Manager to develop the annual meeting program. This includes soliciting proposals for sessions and posters, as well as arranging the schedule for sessions, meetings, and other events, while at the same time avoiding scheduling conflicts and predicting attendance to help determine room assignments. The Program Committee and its chair have one of the most challenging charges in the organization, bringing worthwhile programming each year while working around everyone’s busy conference schedules!

**Public Libraries Committee**
*Excerpted from the Administrative Handbook*

“The Public Libraries Committee identifies the problems and interests of public librarians who work with music materials, and provides a forum for information exchange and discussion.”

**Public Services Committee**
*Excerpted from the Administrative Handbook*

“The Public Services Committee studies current issues, trends, and developments relating to interactions of music librarians and their clientele within the context of serving the orientation, education, and information needs of library users. It disseminates information on these aspects of music librarianship to the membership of MLA, and it recommends to the Board appropriate actions or projects, e.g. workshops, publications, clearinghouses, subcommittees to accomplish its charge.” The committee consists of 3 subcommittees, the chairs of which comprise the membership of the Public Services Committee itself, along with a chair of its own. See Instruction Subcommittee, Reference Sources Subcommittee, and Reference & Access Services Subcommittee for details on each.
Publication Awards Committee

See Awards Committee: Publication

Publications Committee

Excerpted from the website

“To establish general policies and procedures related to the Association's publications program and provide a forum for the exchange of ideas, problems, and concerns related to the Association's publications. The committee formulates over-all policy regarding standards, budgeting, pricing, advertising and distribution, and is responsible for the production and maintenance of a manual of editorial policies and procedures. The committee is available to serve in an advisory capacity to chapters and committees on publication issues. The committee does not approve individual publications.” The Publications Committee is comprised of the editors from the various MLA publications as well as the Administrative Officer, Assistant Administrative Officer, Publicity & Outreach Officer, Advertising Manager, Notes Assistant Editor for Electronic Vendors, and the MLA Business Office.

Reference & Access Subcommittee

By Erin Conor

Do you have a passion for public services? Or an interest or expertise in a particular facet of music library public services, such as reference, special collections, or interlibrary loan? Then the Reference and Access Services Subcommittee (RASS) might be the committee for you! RASS is one of the three subcommittees of the Public Services Committee; the others are the Instruction Subcommittee and the Reference Sources Subcommittee.

Our formal charge is to investigate all aspects of music library public services interactions, including the examination of past and present trends, and projection of future trends. In recent years, we have contributed to programming for MLA’s annual meeting by sponsoring sessions covering topics such as interlibrary loan and media materials, resources and strategies for taking on new liaison responsibilities outside of music, and research into music information seeking behavior. Because of our broad charge, we often collaborate with other MLA committees, such as the Instruction Subcommittee, the Reference Sources Subcommittee, and the Resource Sharing and Collection Development Committee.

Serving on RASS is a four-year commitment. If you are a current MLA member with expertise or interest in public services and a willingness to actively and responsively participate in the work of our committee, we look forward to hearing from you! Watch for announcements regarding future committee openings on MLA-L, or visit us at the “Get Involved” session in Orlando this year.

Reference Sources Subcommittee

Excerpted from the Administrative Handbook

" The Reference Sources Subcommittee facilitates the exchange of and access to information concerning reference sources in music; develops programs, workshops, presentations, and collaborative tools to enhance knowledge and evaluation skills on the part of librarians and library patrons; and fosters relationships between
content creators, providers, and users.” This subcommittee falls under the purview of the Public Services Committee.

**Resource Sharing and Collection Development Committee**  
*Excerpted from the Administrative Handbook*

“The Resource Sharing and Collection Development Committee gathers information about resource sharing among music libraries; studies and evaluates different methods of collection assessment and their application to music collections; and disseminates information on resource sharing and collection development to the membership of MLA and within wider library circles; and creates ‘recommended’ lists.”

**RILM/US Governing Board**  
*Excerpted from the website*

“The committee oversees the operations of the RILM-U.S. Office, receives its reports, and takes responsibility for the financial support of the office. It makes financial and substantive reports to the three societies and other funding organizations.” This committee is comprised of representatives from organizations with a vested interest in in the production of RILM, particularly MLA, IAML, and the Society for American Music (SAM).

**Search Committees**

In order to appoint the various Special Officers of the organization and Editors of MLA publications, the President convenes a search committee to carry out the application and selection process. These search committees work in the same way as search committees for jobs: they familiarize themselves with the position description, solicit applications from interested individuals, select those to be interviewed, and make a recommendation to the President and the Board on the best candidate for the position.

**Vocabularies Subcommittee**  
*See Cataloging & Metadata Committee*

**Walter Gerboth Awards Committee**  
*See Awards Committee: Walter Gerboth*

**Web Committee**  
*By Ray Heigemeir*

I've been happily involved with the Web Committee for the past five years, and believe me, there's never a dull moment! We've been building out the site in its new and improved incarnation, helping migrate chapter sites over to our centralized platform, creating more active spaces for Committees and Interest Groups, and building an archive of conference content. We are active steadily throughout the year as we interact with MLA members from all parts of the Association. In the near future we hope to enhance the site with an active social presence, a features program, and many more photos.

The Web Committee is made up of about five MLA members, plus the Chair, the Web Manager, and several ex-officio members including the Administrative Officer and our A-R Editions representative. We anticipate
several openings in 2017, and welcome expressions of interest from the membership. An interest in content management systems, best practices for websites, news gathering and social media tools are desirable.

**INTEREST GROUPS**

Interest Groups bring together members with an interest in a particular topic to exchange and discuss ideas that are not addressed in a formal way by committees or other areas of the organization. These groups are comprised of a Coordinator and anyone with an interest in the topic. As it is aptly stated in the Administrative Handbook, “interest groups do not have members; they have attendees.” Interest Groups will sometimes propose conference sessions, and occasionally embark on a particular project. These groups may be formed at any time by the President when at least 6 letters supporting their establishment have been received. Groups exist for a period of 4 years with the option for renewal.

The best way to get involved with an Interest Group is to contact the Interest Group coordinator to express interest and attend an Interest Group meeting, which are always open to anyone. Also, anyone is welcome to join an Interest Group through your Member Profile on the MLA website by logging in, selecting an Interest Group, and clicking on “join group”.

For more information about Interest Groups, visit the [Interest Groups page](#) on the website, and read Section VIII of the [Administrative Handbook](#).

**IGs in Formation: The Birth of a New Interest Group (Local Music)**

_By Sara Outhier (University of North Texas), Music Librarian for Digital & Audio Services_

I am excited to announce the establishment of the Local Music Collections Interest Group. Collecting local music has been a frequent topic on the MLA discussion list, and now there will be an official forum for these discussions at the annual conference. I must admit that my motivation for proposing this interest group is self-serving. The University of North Texas Music Library has recently begun a concerted effort to archive the local music of the Dallas-Fort Worth-Denton Metroplex. After discussing the idea with my colleagues at UNT, I contacted MLA President, Michael Rogan, who requested that I solicit the requisite six letters of support needed to officially convene a new Interest Group. I shared the request with MLA and reached out personally to those I thought might be interested in the topic. If you have an idea for a new Interest Group, the process is simple!

Our inaugural meeting will be at the conference in Orlando. I look forward to hearing the ideas of our colleagues and also about the successes and challenges of collections at other institutions. In the future, I hope to sponsor a conference session or two to share what we discuss with a broader audience, and gather together resources that are of use to anyone working with local music collections.
IGs in Crisis: No One Member Can Do It Alone

By Michelle Hahn

Despite the importance or validity of the topic, Interest Groups are not always overflowing with individuals who are willing or able to keep a group afloat. We are all busy with our regular lives and work, and that does not always allow for us devote the attention needed to initiate discussions, gather speakers, or even just attend a meeting. Even the best intentions cannot sustain life alone! Sometimes, Interest Group Coordinators find themselves in an impossible situation, trying to maintain interest but being met by silence. What is a Coordinator to do without the contribution of others? As interest wanes, an Interest Group may also be dissolved.

To keep an Interest Group going, it takes your participation. Consider attending the meetings for topics that interest you. Respond to the pleas of Coordinators looking for participants. And if you take the time to write a letter of support for the renewal of a group, also take the time to be a part of the group. Otherwise, our colleagues are left high and dry and important topics are left to die.

The Artists Formerly Known as Roundtables

Did you know? At the June 2016 Board Meeting, the MLA Board discussed a proposal to change the roundtables to interest groups, “in order to clarify their purpose and to be more in line with other library organizations who have similar groups of this kind (such as ALA and the Society for American Music (SAM)).” After feedback from the roundtable coordinators, the change was made official at the October 2016 Board Meeting.

American Music Interest Group

Excerpted from the website

“This interest group focuses on all music of all the Americas. Varied topics include blues, jazz, hip-hop, sacred harp singing, spirituals, reggae, the Boston Six composers (Amy Beach, Arthur Foote, Edward MacDowell, George Chadwick, and Horatio Parker), and composers who specialize in film music, ballets, concert music, operas, etc. Our Facebook page is open for all to post performances, symposiums, and other topics of interest.”

Bibliography Interest Group

By David Hursh

The Bibliography Interest Group is a support group for those interested in research of any kind at any stage in the research process. Whether you are just developing a concept, are in the thick of an all-consuming project, or are a seasoned researcher, this is the group for you. At each meeting we gather to share our research and then give and get feedback from each other. Seasoned researchers even advise on related activities such as getting your research funded and published—everything you need to know to make your research dreams come true.
Black Music Collections Interest Group

*By Carlos Peña*

The Black Music Collections Interest Group offers members a forum where they can exchange ideas and learn from like-minded colleagues and invited guests. As music of the African diaspora continues to increase in scope and presence within library collections and scholarly research, this Interest Group ensures an official, continuing platform to address related concerns within our Association. Involvement in the Group is informal and requires no official commitment or appointment. Whether you work in an institution or collection with an emphasis on Black Music or you have a scholarly or personal interest in related topics, you are welcome at our meetings.

Meetings of this Interest Group at the annual MLA conference roughly follow a pattern of formal programs featuring invited guest speakers alternating with informal meetings for general discussion about recent projects and activities of attendees. Subjects and themes of each meeting often relate to the geographic setting of the conference. Although it is not required, feel free to visit the Group’s homepage to become a member. The Black Music Collections Interest Group has generated some of the most inspiring MLA sessions of recent years, and we would love to have the involvement of any members with an interest in this vital, dynamic area of music research and librarianship.

Conservatories Interest Group

The Conservatories Interest Group is for those who are interested in topics related to conservatory libraries.

Contemporary Music Interest Group

*By Matt Ertz*

The Contemporary Music Interest Group (formerly the Contemporary Music Roundtable) is a group of music librarians with a particular interest in contemporary Western art music, which generally consists of music written in the classical tradition using classical instruments since 1945. The group functions an outlet to explore, discover, learn and be exposed to contemporary Western art music to aid in developing our collections by discussing trends in publishing & recording, compositional trends, relevant composers and performers of contemporary music, sponsoring and/or creating program proposals regarding specific contemporary music collections and topics, and generally exposing and informing members to news within the contemporary music scene.

The group is open to all MLA members and usually meets informally once a year at the MLA Annual Meeting, attend concerts of recently composed music in the meeting’s host city (if possible) and discuss issues and project/program proposals via email.
Digital Humanities Interest Group
By Anna Kijas

The Digital Humanities Interest Group (DHIG) acts as a forum where members can discuss current issues and trends in digital humanities and libraries. We meet at the annual MLA meeting and occasionally support conference sessions that focus on topics relevant to digital humanities. In 2015, we hosted the first THATCamp Music Library Association which enabled music librarians to propose and lead sessions, as well as participate in hands-on workshops on tools and methods commonly used in the digital humanities; and at the annual MLA meeting in 2016 we led a number of digital scholarship sessions again with the intention of providing training and hands-on opportunities for learning. Our Digital Humanities Interest Group page provides space for ongoing discussions and resource sharing. We encourage members who are interested in sharing their own experiences in supporting or collaborating in digital humanities work to join the DHIG and bring their perspectives to the group.

Film Music Interest Group

The Film Music Interest Group is for those who are interested in topics related to film music.

Jazz & Popular Music Interest Group
By Marci Cohen

The primary activity of the Jazz & Popular Music Interest Group is to propose and present sessions for the annual meeting. Sometimes members of the interest group present about their workplace projects or subjects they are passionate about. Or we brainstorm topics we'd like to present then round up outside experts, scholars or musicians who talk about their experiences. And sometimes we develop the knowledge in-house, with our group members doing the research to cover a theme. We have also explored ways to share collection development tips, the music or books that we've been excited to add to our libraries. Because the role of interest groups is loosely defined, we're open to new ideas of what we can do or what we discuss at our business meetings. And while the application process for joining a committee can be daunting, one great thing about interest groups is that you only need to show up or sign up. Just add it to your membership profile or turn up at our business meeting. Some members are from institutions that specialize in jazz or popular music, but some are there just because it's music that relates to their own scholarship or that they like.

Jewish Music Interest Group

The Jewish Music Interest Group is for those who are interested in topics related to Jewish music.

Local Music Interest Group

See article above, “IG’s in Formation”
Music Industry and Arts Management Interest Group
By Rachel Fox von Swearingen

The Music Industry and Arts Management Interest Group is a forum to discuss and explore issues related to music business, publishing, arts management, music student career preparation, and related areas. As more academic institutions begin to offer classes in music industry or arts management areas, we find ourselves challenged to provide research assistance to students in these business-oriented disciplines, and this is a great place to learn from each other and serve our students better.

The group was established back in 2008, and we have met almost every year since then at the annual MLA meeting. Our discussions have covered databases, music business archives, how to identify sources in other disciplines that support the field, and other topics. The interest group has recently sponsored programming at the annual meeting, presenting “Can Your Students Get Jobs? Library Help for Music Students’ Career Preparation” at MLA 2016 in Cincinnati and “Takin’ Care of Business: Music Business Reference” at MLA 2014 in Atlanta.

Want to learn more? Join us in Orlando, and become a member.

Music Librarianship Educators Interest Group
By Keith Cochran

For anyone interested in the training of future librarians (including students!) the Music Librarianship Educators Interest Group provides opportunities to share ideas about education in all aspects of a music librarian’s work. We get together at the annual national meeting and discuss our work as educators over the past year. We have also frequently proposed panel sessions or workshops at meetings to provide continuing education or a refresher on particular job duties of librarians. If you’re interested in learning more about our work, please look for information about our meeting in Orlando and join us!

Musical Theatre Interest Group
Excerpted from the website

“The Musical Theatre Interest Group provides a forum for the sharing of information and discussion of all matters related to musical theatre in its various manifestations around the world. These include not only American and Western European musical theatre traditions but also Chinese opera, Noh, musical theatre in India, and other musical theatre formats.”

Organ Music Interest Group
By Carla Williams

The Organ Music Interest Group is comprised of those who are interested in organs and organ music. Our primary activity occurs at each annual MLA meeting, where we share lists of new organ music and enjoy
hearing presentations by community or interest group members. Members of the group often participate in the Organ Crawl, which is held prior to MLA annual meetings.

**Paraprofessional Interest Group**

The Paraprofessional Interest Group is for those who are interested in topics related to paraprofessional work.

**Performing Arts Interest Group**  
*By Mallory Sajewski*

The Performing Arts Interest Group provides an environment in which participants can discuss all issues related to the performing arts. In addition to music, our members have responsibilities or interests in other areas of the performing arts, such as theatre or dance. Recent topics that we’ve discussed during our meetings include additional professional memberships held by participants, streaming media, online-only acquisitions, and sources used to find materials for purchase. To continue conversations between meetings, we have a Facebook group and a listserv (you can find links to both when you join our group on the MLA website!).

If you are attending the MLA Annual Meeting in Orlando, please consider joining us! We will be meeting on Saturday, February 25th, from 2:30 to 3:25 in Salon 11. Everyone is welcome, and participants are encouraged to suggest discussion topics and bring their questions!

**Retirement Interest Group**  
*Excerpted from the website*

“The Retirement Interest Group provides a forum for retirees and those contemplating retirement.”

**Sheet Music Interest Group**

The Sheet Music Interest Group is for those who are interested in topics related to sheet music.

**Small Academic Libraries Interest Group**  
*Excerpted from the website*

“The Small Academic Libraries Interest Group provides a forum in which librarians can discuss all issues relating to the unique challenges of the small academic library environment. Participants sharing similar interests or concerns can share thoughts, ideas, and approaches relevant to all aspects of music librarianship.”

**Social Responsibilities Interest Group**

The Social Responsibilities Interest Group is for those who are interested in topics related to social responsibilities.
System Users Interest Group(s)

*Excerpted and adapted from the Voyager System Users Interest Group on the website*

The System Users Interest Groups promote information-sharing regarding major ILS providers and their products, as they pertain to music, music users, and music libraries (or libraries that hold music).

**Technical Services Interest Group**

*By Chuck Peters*

In the Technical Services Interest Group, I have found a wonderful opportunity to learn from, as well as contribute to, sessions at MLA annual meetings. The group is devoted to discussions, presentations and training sessions on technical services concerns that relate to music collections. Topics under discussion are so varied in nature that no two meetings of the group are ever alike. Recent presentations have covered Collection development, Collection management, Acquisitions, Cataloging and Metadata, and Discovery and access.

The large membership of the group is made up of constituents from many different kinds of libraries, holding a range of different job responsibilities, and representing various types and sizes of music collections. It’s a good place to come to ask questions. It’s also a great way to get involved in MLA, by giving a presentation or participating on a panel.

**Women in Music Interest Group**

*Excerpted from the Women in Music Interest Group’s Facebook page*

“Women in Music Round Table meets at the Music Library Association annual meeting in order to exchange ideas, discuss research and issues related to women in music and librarianship or scholarship.”

**World Music Interest Group**

The World Music Interest Group is for those who are interested in topics related to world music.

**TASK FORCES**

**Taking Part in Task Forces**

*By Ruthann McTyre, chair, NASM Standards Review Task Force*

Are you looking into opportunities to serve MLA but do you think you are too new to the profession? Or maybe you don’t think you can commit long-term to a committee? Or, alternatively, you’ve been involved with our beloved MLA for a very long time and you enjoy the opportunity to "give back" from time to time? Task Forces provide the perfect opportunity to 1) try out involvement without a long-term commitment, 2) put yourself out there and get yourself known as an MLA member who can get the job done, 3) start meeting colleagues and building up a network of life-long friends and colleagues, and 4) if you are a "lifer" in MLA, remind yourself how rewarding this kind of volunteerism can be.
A perfect example: This past August, Prez Michael Rogan asked if I would chair the Task Force to review the NASM Undergraduate Standards. It is a fairly quick turn-around given that the date for submission of our report would be December 1st. After I agreed, Michael put out the call on MLA-L, we assembled the team and started coordinating calendars and schedules and went on from there.

The neat thing about Task Forces is that they are focused on something quite specific and achievable in a short amount of time. This particular Task Force has a different twist from most MLA Task Forces in that its charge is to provide comments and input to NASM as they refresh and update their standards for different categories of music programs. Think about it: MUSIC LIBRARIANS are being invited to participate in the process. Terms like "open access" and "information literacy" will become part of the NASM Standards because of the recommendations from an MLA Task Force. How cool is that? Last year, David Hunter chaired the group that examined the standards for Graduate Programs, this year we focus on Undergraduate Programs. The next two years will examine Community College and Non-Degree-Granting programs (2017-18) and standards regarding Purposes and Operations (2018-19). So see? There are already Task Force opportunities on the horizon.

So don't be shy — step up!

For more information about Task Forces, visit the Committees page on the website, read the Constitution & Bylaws, and read section VI of the Administrative Handbook.

**WORKING GROUPS**

Working Groups are formed on an as-needed basis to carry out specific tasks, similarly to Task Forces. However, Working Groups are formed by Committee chairs who select the members of the Working Group based on their skills, interest, and the work that needs to be done.

The best way to get involved in a Working Group is to contact the chair of the sponsoring committee, or the leader of the Working Group.

For more information about Working Groups, visit the Committees page on the website and read section VI of the Administrative Handbook.

**REGIONAL CHAPTERS**

The purpose of regional chapters is to encourage cooperation and discussion among music libraries and collections in a particular region. MLA’s Regional Chapters hold annual meetings separate from the national meeting, which are often more accessible for people in that area who have an interest or work with music in a library. Regional Chapters are an excellent way to get involved in the organization if you are new and unsure where you want to jump in on a national level, or if you are unable to travel to the annual MLA meeting. A regional meeting is also an excellent venue for presenters who are new to the profession and may not want their first presentation to be in front of hundreds of people.
But perhaps one of the greatest benefits of participation in a Regional Chapter is the access to a more intimate group of peers. Members of Regional Chapters often live in close proximity to each other, and can very easily collaborate on a variety of endeavors, and lend support when needed. Any first-time attendee at a national MLA meeting will tell you that the size of the group can be intimidating, making it easy to get lost in the crowd, difficult to connect with others, and nearly impossible to develop a network. Regional Chapters take the size factor out of the equation, preventing anonymity and providing common ground on which to start making connections.

The best way to get involved in a Regional Chapter is to attend regional meetings, contact the Chair of your region, and visit a chapter’s website.

For more information about Regional Chapters, visit the Regional Chapters page on the website, read the Constitution & Bylaws, and read section VII of the Administrative Handbook.

**EPILOGUE**

*By Angela Pratesi, Get Involved with MLA Coordinator*

This issue of the *MLA Newsletter* has focused on highlighting some of opportunities available to participate in the lifeblood of the Music Library Association. Now that you have read about them, it is time to get involved. And there is an easy way to do just that: attend *Get Involved with MLA*, an event held at every Annual Meeting. Prepared now with a better understanding of what it means to serve MLA, *Get Involved* is your chance to engage committee chairs in more deep and insightful conversations, find your best place to make an impact, and express your interest in serving. It typically lasts a couple of hours. Feel free to come and go as you wish. In the coming weeks as we gear up for the big event, you will receive e-mail announcements through MLA-L. Be sure to mark your calendar!

Several years ago when I attended my first Annual Meeting, I attended Get Involved. A direct result of my attendance are the two articles in this newsletter bearing my byline. At that meeting I learned about the Dena Epstein Award Committee, which I now chair, and the Career Development & Services Committee, which is in charge of Get Involved—an event I’ve now coordinated for two years. Those few hours set the stage for me to actively participate in the Music Library Association. It can do the same for you.

You are also welcome to attend committee and interest group meetings while you are in Orlando, *even the Board meetings*—you can always visit and observe without being an official member of the group you attend. Always keep an eye on your email for announcements about openings for special officers and editors, committee openings, and nominations for various positions as well. Consider taking part in the Conference Mentoring Program where you can be paired with another member who will “show you the ropes” of MLA meetings, and introduce you to others. First time attendees in particular are invited to a special reception prior to the official Opening Reception, where you can meet your mentor and learn about navigating the conference. And go ahead and talk to those around you! You never know what connections you might make in the 5 minutes you are sitting around before a presentation starts. Partnerships, friendships, and camaraderie start at MLA!
CONCLUSION

By Michelle Hahn, MLA Newsletter Editor

So there you have it! All of the ways you can take part in MLA. Information about opportunities can be found in a very disparate and varied list of places, including the website, Constitution & Bylaws, handbooks, meeting minutes, and reports, it can be extraordinarily difficult to really grasp what can be done and how to do it. I hope that this MLA Newsletter Supplement has taken out some of the guesswork, made it easier to weigh your options, and sparked an interest in getting involved. Hope to see you soon Orlando!