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Hello, MLA members! I’m Anna Kijas, your Fiscal Officer (FO). The FO is one of the three Member-at-Large positions on the MLA Board and the primary responsibilities include preparing the budget, soliciting and reviewing budget requests from members of the Board, special officers, committee chairs, editors, and other members who represent or engage in work on behalf of the organization, as well as keeping the Fiscal Policies Handbook up to date. The biggest job of the FO is preparing the fiscal budget, and the majority of this work occurs immediately following the annual conference through the spring Board meeting in Middleton, Wisconsin. This is a busy time when many spreadsheets, macros (thanks, Tracey!), analyses, and charts are created, reviewed, and compared! The Administrative Officer (Janelle West) and Assistant Administrative Officer (Tracey Rudnick) are a FO’s best friends and partners, because they oversee the daily operations of the MLA’s finances and have a firm understanding of each income and expense line in the budget. Preparing the budget is a very collaborative process and requires input from people at various levels of the organization, as well as our colleagues at A-R Editions.

The FO is also the Chair of the Finance Committee and must set the agenda for the Finance Committee meeting during the spring Board meeting (first day) during which the budget is presented and specific lines are reviewed, discussed, and presented for a Board vote (second day). This is a very intense day and preparing scenarios that may lead to cost-savings or income growth are necessary in order to have a productive meeting. One of the benefits of meeting at the A-R Editions offices in Middleton is that Jim Zychowicz and Pat Wall are right there and can pop into our meetings when necessary to discuss aspects of MLA’s finances and investments. The FO and Finance Committee rely on budget estimates from various officers, committee chairs, and members, which in addition with historical data and trends inform our budget planning process. It is very helpful when we receive cost breakdowns in these requests because we can more easily understand how the funds will be used and if necessary compare with previous fiscal years to make sure that we do not underestimate. The goal of the spring Board meeting is to present and approve a balanced budget, however, one thing to point out is that the budget is a living document and over the course of the fiscal year, the Administrative Officers will adjust the income lines when things, such as dues, conference registrations, or royalties are received by MLA, as well as the expense lines related to the annual meeting, business office, legal fees, or publications when invoices are paid. In addition to working on the budget, the FO (and Assistant Fiscal Officer (AFO)), in collaboration with the Finance Committee, updates the Fiscal Policies Handbook. We made a number of revisions during this past year with a few more to come before the updated FPH is posted online (specifically in Appendix B, which lists member dues, convention rates, exhibitor and advertising fees, award amounts, and honoraria amounts).

Working so closely with the fiscal budget (all 623 rows!) also gives the FO an unprecedented look at the way in which the MLA organization has changed over time. Although I love spreadsheets, staring at rows and columns all day makes my eyes very tired and doesn’t always enable a clear picture
of what is going on with the data. In order to make it easier on my own eyes and to give the Board and members a way to easily see and manipulate the data, I created several visualizations, including a view of MLA’s US and Non-US membership for the past 15 years, MLA’s US dues rates since 1972, and MLA’s annual meeting registration totals, revenue, and rates for the past 5 years. You can access and view these interactive visualizations.

While a number of observations and analyses can be made using these charts, I’ll point out just a few in this article. Members are more than welcome to contact members of the Board with further inquiries. In the MLA membership visualization at the right (Table 1), you may notice a general decline in many of our membership types, which of course is troublesome and something that we have been grappling with, you may notice, however, that several membership types, in particular: student, retired, and paraprofessional, have started to increase in the last three years or so.

Another thing to note is, in this chart, the data for institutional membership is combined with Notes institutional subscriptions, because these categories merged in FY2015. Although the chart shows a steep decline for institutional membership, it is being offset by income from institutional electronic Notes subscriptions. This is not visible in the chart, because the royalty income is not counted as a membership or subscription.

In the second member dues visualization (Table 2), a partial view of six US membership types along with dues for each of those memberships can be seen. Please note that the chart shows a selection of dues between FY1972 and FY2003, after which, each year and rate amount is visualized. What you may notice immediately is an increase in dues over the years. While the rates have increased in general every two or three years, there have been periods when a rate was retained for five or six years at a time.

In the annual meeting rates chart (Table 3), you will also notice that the annual meeting rates have fluctuated in the last five years and most registration types were at the highest in FY2014 and FY2015, before decreasing by $20 for FY2016 and FY2018. Decisions behind membership dues and annual meeting rates are not made lightly. Discussion with
the Convention managers, AO and AAO, and Finance Committee are critical in order to understand how rates (in addition to many other aspects) will ultimately affect the estimated annual meeting income and whether the budget will be balanced or if a deficit will be incurred.

One thing that is clearly visible to me is how committed our Board members are to MLA and the membership. The minutes from our Board meetings capture the details that are discussed, debated, or approved, and these are made available online for transparency and accountability, but what may not be easily gleaned from this document (due to the nature of minutes!) is the underlying passion, empathy, and commitment that each person brings to the conversation. Serving on the Board will give a member insight into the inner workings of MLA, but the FO position, specifically, enables an MLA member to gain a deeper understanding of how the organization is run, where the money goes, and how it has changed over time. It is not an easy role to step into, but I believe it is worth the effort in order to contribute back to MLA and its members. Big thanks to my predecessor Hermine Vermeij, as well as Janelle West, Tracey Rudnick, Beth Iseminger, Mark McKnight, Jim Zychowicz, and all the members of the Board.

**MLA Website Highlight**

The Education Committee of MLA has an improved website! Check it out! Here you can request webinars/e-courses you would like to see, propose one that you would like to teach, and find the ones you would like to take!

Check out the drop-down menu for even more: Music Librarianship Workshops, Previous Workshops, Webinars and eCourses
DENA EPSTEIN AWARD FOR ARCHIVAL AND LIBRARY RESEARCH IN AMERICAN MUSIC

The Dena Epstein Award for Archival and Library Research in American Music was created in 1995 through a generous gift from Morton and Dena Epstein to the Music Library Association. Requests are currently being accepted for one or more grants to be awarded for the year 2019. The total amount to be awarded this year is $4,850. The decision of the Dena Epstein Award Committee and the Board of Directors of the Music Library Association will be announced at the MLA annual meeting in St. Louis, MO, which will be held February 20-24, 2019.

A grant may be awarded to support research in archives or libraries (both nationally and internationally) on any aspect of American music. For purposes of this award, “American music” is defined as music directly relating to or that has some direct connection with the United States of America. There are no restrictions as to applicant's age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely based on merit. Awards may be presented to an individual applicant or divided among multiple applicants. An applicant may receive only one award for any one project.

Applicants must submit the following documents:

- A brief research proposal (under 5 pages) that includes:
  - a description of the project
  - a detailed budget for the project, indicating:
    - the amount of funding requested (capital purchases such as computer equipment and furniture are ineligible)
    - justification for the funding
    - additional sources of funding
  - a demonstration of how the applicant's research will contribute to the study and understanding of American music
- A curriculum vitae
- Two letters of support from librarians and/or scholars knowledgeable about American music

Applications should be submitted by e-mail attachment and must be in Microsoft Word or PDF format. Please send required documentation to Rahni Kennedy, Chair of the Dena Epstein Award Committee. Other members of this year's committee are Charley Roush, Indiana University and Laurie Sampsel, University of Colorado.

The deadline for receipt of proposals and letters of support is June 29, 2018.

WALTER GERBOTH RESEARCH AWARD

The Walter Gerboth Research Award was founded in 1984 by the Music Library Association to honor Past-President Walter Gerboth, librarian, teacher, mentor, leader in the Music Library Association, and pathmaker in music librarianship. The Walter Gerboth Award enables MLA to recognize promising work by its newer members (a group to which Walter Gerboth gave special encouragement) and new researchers, to support scholarship in music, music bibliography and librarianship, and to honor the memory of one of MLA's most...
distinguished and loved members. Preference will be given to newer MLA members (within your first decade), as well as to MLA members regardless of length of service who are new to research.

If an award is offered, applicants must be MLA members in good standing in order to accept.

An award of up to $1,650 is available for 2019. NOTE: A second award for a similar amount may also be available for 2019, so do not put off applying! Applications are being accepted until **July 16, 2018** for the 2019 Gerboth Award. Applications may be submitted via the website using the form provided.

Applicants should be prepared to submit the following with their initial application:

- A summary of the project including a statement about its significance, progress made thus far, future plans, and details about how requested funds will be used
- A detailed total budget, specifying the amount of funding requested from MLA (up to the award maximum) and its purpose. Indicate any other sources of funding you may have already secured.
- Two letters of recommendation written by two different people—
  1. One letter recommending the project
  2. One letter recommending the researcher (yourself)
- A curriculum vitae
- Names and contact information for two additional references (in addition to the letters provided)
- Additional documentation may be requested by the committee.
- Successful award recipients may be asked to provide a concise description of their project suitable for publicity purposes.

More information about eligible expenses and sample applications and budgets can be found on the website.

Recipients will be notified in advance of the registration deadline for the MLA 2019 meeting. If you have any questions about the award or applicant eligibility, please ask any member of the committee: Sonia Archer-Capuzzo (Chair), Molly O-Brien, Lina Sheahan.

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**MUSIC CATALOGING BULLETIN AVAILABLE**

The May 2018 issue (vol. 49, no. 5) and the June 2018 issue (vol. 49, no. 6) of the *Music Cataloging Bulletin*, a monthly publication of the Music Library Association, are now available.

Paid subscribers can access the *Music Cataloging Bulletin*. If you do not see the current issue in the list, please reload the page or clear your browser's cache.

For matters concerning subscription and online access, contact the Music Library Association Business Office (email: mla@areditions.com; phone: 608-836-5825). Comments concerning the content of the Music Cataloging Bulletin should be sent to Chris Holden, editor (email: christopher.david.holden@gmail.com or chold@loc.gov; phone: 202-707-7874).
NEW VOLUME OF MLA TECHNICAL REPORTS SERIES AVAILABLE

*Information Literacy in Music: An Instructor’s Companion*
Edited by Beth Christensen, Erin Conor, Marian Ritter

*Information Literacy in Music: An Instructor’s Companion* is a practical guide to information literacy instruction for busy librarians and music faculty. This book contains examples of course-integrated assignments designed to help postsecondary music students develop foundational skills in information literacy. These assignments have been solicited from experienced librarians and faculty across the United States, and they represent a broad spectrum of approaches to music research, from historical to applied studies. Be inspired by new and creative solutions to students’ information literacy challenges and by the many examples of successful collaborations between librarians and music faculty.


CALL FOR CHAPTER PROPOSALS: NEW VOLUME OF MLA TECHNICAL REPORTS

In preparation for a potential new edition of *Careers in Music Librarianship*--with the title updated to *Careers in Music Libraries*--we invite proposals for contributions to such a volume. *Chapters from Careers in Music Librarianship III: Reality and Reinvention (CMLIII)* will be included with varying amounts of revision; we also seek additional content that will complement the information available in *CMLIII*.

We welcome submissions on any topic related to working in music libraries. Some desired topics include, but are certainly not limited to:

- Advice for pre-professional and co-curricular experiences. Subtopics might include things like: “Creating the perfect practicum experience,” “Survey of graduate assistantships in music librarianship,” “Volunteering – perks and pitfalls.”
- Behind the scenes with a search committee to help answer questions like, “Why does this take so long?” “What are deal breakers?” “Why don’t you post salaries?” “How important are thank-you notes, and do they matter more or less at different stages of the interview?” This might include an effort to gather frequent interview questions in music librarianship interviews. Comparisons between public-library and academic-library searches would be most welcome.
- The current state of and challenges to diversity in music librarianship and work in music libraries
- Life with dual careers in music performance and music libraries
- Mentorship – what being a good mentor means (how to do it, how to look for one); alternatives like peer mentorship when no leaders are available
- Advocacy for the music library
Chapters that will be reproduced from the last edition, with revisions and with a few new authors, include:

- Music Library Environments and Positions Types (including updates to address changing/expanding nature of liaison roles) / Misti Shaw
- Training and Education in Music Librarianship / Maristella Feustle
- Perspectives from Recent Graduates and New Professionals (updated study)/ Lindy Smith And Treshani Perera
- Breaking Into the Field in a Tough Job Market / Joe C. Clark
- Tips for Applying and Interviewing for Music Library Jobs / Susannah Cleveland
- Faculty Status and The Music Librarian / Jennifer Ottervik
- Career Flexibility: Moving Between Position and Institution Types / Amy Pawlowski and TBA
- Upwardly Mobile: Music Librarians Leave the Nest / Ned Quist
- Staying Current: Keeping Skills and Knowledge Relevant in a Dynamic Professional Landscape / Holling Smith-Borne and TBA
- Professional Associations and Societies for Music Librarians / Ruthann Boles McTyre
- Selected Resources / Lisa Shiota

In addition to updates to the above articles, we will also include an essay on perspectives from paraprofessionals by Erin Chiparo.

Submissions should include a 200-word abstract and a 100-word brief biography of each potential chapter author. Proposals will be due August 1, 2018. If the book proposal is accepted, completed chapters will be due July 1, 2019, with an anticipated publication date in 2021.

Send submissions to Misti Shaw and Susannah Cleveland. Please let us know if you have any questions, and feel free to run ideas by us before submitting a formal proposal.

**MLStEP News**

The Music Library Students and Emerging Professionals Interest Group of MLA (MLStEP) has elected and appointed the following members to positions in the group:

- **Chair** -- Sarah Ward
- **Membership Officer** -- Yuri Shimoda
- **Programming Officer** -- Kurt Hanselman
- **Web Technologies Officer** -- Anne Lake
- **Atlantic Chapter Liaison** -- Andrea Copland
- **Greater New York Chapter Liaison** -- Josh Henry
- **Midwest Chapter Liaison** -- Jacob Mauldwin
- **Southeast Chapter Liaison** -- Bonnie Finn

If you are a student or emerging professional in a regional chapter not listed above, please consider volunteering for the liaison position for that chapter.
OPPORTUNITIES TO SUPPORT MLA

By Z. Sylvia Yang, on behalf of the Development Committee of MLA

It’s already June—which means it is time to renew your membership to one of the best organizations around, the Music Library Association! While renewing your membership, take a moment to consider giving to MLA. There are opportunities to give at different levels to the MLA Fund built into the online renewal process, and you can always get to donation options easily by clicking on the word “Donate,” which appears at the top right-hand side of the website.

Your gift makes a difference! Member donations support a wide variety of MLA programs, including research, publication, and travel awards, scholarly activities, aspects of the annual conference, and a variety of other MLA activities. Designate a specific fund or support MLA goals where funds are most needed. Gifts from individuals, organizations, businesses and foundations are critical to our mission.

There are a number of ways in which you can support MLA:

• **Consider Planned Giving:** Planned giving is a vehicle for individuals to arrange for future gifts of money or property. Such gifts usually take the form of bequests, but planned giving may also be effected by naming the Music Library Association as a beneficiary of an insurance policy or retirement fund, or by making an outright gift.

• **Consider a Gift of Stock:** A gift of appreciated securities, such as stock and mutual funds, is an excellent way to support MLA. Not only is giving stock simple, but it can provide a greater tax benefit for you and your favorite charity than an equivalent cash gift.

• **Consider supporting Development Funds:** Contributions to these funds support the designated purpose either immediately or
through growth of a designated investment. Donors can indicate that they prefer a socially responsible investment vehicle for contributions that are invested. MLA's socially responsible investments are held at Calvert Investments. Their approach features two distinct but integral research frameworks: a rigorous review of financial performance, plus a thorough assessment of ESG (Environmental, Social, and Governance) performance. The seven broad areas assessed are Governance and Ethics; Workplace; Environment; Product Safety and Impact; International Operations and Human Rights; Indigenous Peoples' Rights; and Community Relations. Check out the included infographic to learn about the different Development Funds!

- **Become a Sustaining Member:** Sustaining Memberships ($280/year) provide important additional support to help MLA maintain its programs. Select “Sustaining Member” when renewing your membership or split your membership payment into two between June and December. Sustaining members may deduct 50% of the cost of membership from federal income taxes.

- **Join the Ostinato Club:** The Ostinato Club is a giving circle for those MLA members who would like to donate to the Association on a monthly basis. Regular monthly payments may be made by credit card, in any amount starting at $10.00 per month, and may be directed to any of MLA’s endowment funds, or be designated as an unrestricted gift. Enrollment in the Ostinato Club is simple; when making a donation, simply select "Recurring Monthly Donation (until cancelled)" under "Donation Type."

- **Join the The Orpheus Society:** (Founder’s Level: $2,500+ / President’s Level: $1,000 +) In recognition of your generosity, all members will receive an Orpheus Society button at the annual conference. Donors whose annual gifts exceed $500 in the calendar year are invited to the Donors Reception at the annual conference.

Over the past eighty-seven years, the Music Library Association has become the world’s leading association for music information professionals. It has grown into a dynamic organization numbering over 1,800 music librarians, publishers, educators, and others interested in music and performing arts information. Maintaining MLA’s position as the leader in the field requires an ongoing commitment and your donation will help ensure a successful and vital future for the Music Library Association!

**Transitions & Appointments**

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

**Ryan Seward,** Outreach Specialist, Music Library, University of Colorado Boulder  
**Justin Lemons,** Music Access Services Associate, University of North Texas  
**Joshua Dieringer,** Music Cataloging & Metadata Associate, University of North Texas  
**Kirstin Jansen Dougan,** Head, Music and Performing Arts Library, University of Illinois  
**Jeannette Thompson,** retiring, Assistant Head of Cataloging and Metadata, Tulane University  
**Carol Jarvis,** Cataloger, Smithsonian Institution National Museum of Natural History

*Not on the list but think you should be? Contact our [Placement Officer](#)!  
Looking for a transition to share? Check out the [Job Placement Service](#)!*
We appreciate our Corporate Visitors and Corporate Members and their support of MLA.

**Corporate Visitors**
American Institute of Musicology
A-R Editions
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Naxos Music Library
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The Broude Trust

THANK YOU!
NYSO AND NEMLA WILL MEET JOINTLY WITH SQACBM

Lenora Schneller, NYSO Chair, Marci Cohen, NEMLA Chair, Rachel Gagnon, SQACBM Chair

The New York State-Ontario (NYSO) and New England (NEMLA) chapters of the Music Library Association and the Quebec Chapter (SQACBM) of the Canadian Association of Music Libraries, Archives and Documentation Centres are pleased to announce a joint regional meeting to be held in Montreal at McGill University's New Residence Hall on November 8 and 9, 2018. The event will be even more special because the MLA board will attend and hold their fall meeting in conjunction, and representatives from the CAML and IAML boards will be in attendance.

All are invited. U.S. attendees are reminded that they need a valid passport to enter Canada. Please plan accordingly.

Meeting organization working group members: Program Committee members:

Houman Behzadi, NYSO and SQACBM    Sarah Funke Donovan, Boston Symphony Orchestra
Cathy Martin, SQACBM                 Jim Farrington, Eastman School of Music
Lenora Schneller, NYSO               Christiane Melançon, Université de Montréal
Jared Rex, NEMLA                     Marci Cohen, NEMLA

Call for Proposals

The New England (NEMLA) and New York State/Ontario (NYSO) Chapters of the Music Library Association, together with the Québec Chapter of the Canadian Association of Music Libraries, Archives and Documentation Centres (SQACBM), are now accepting panel, poster, and presentation proposals for our fall meeting at McGill University, Montreal, Quebec on November 8 and 9, 2018.

We welcome submissions explaining and raising awareness of your recent projects, research, innovations, discoveries, etc., relating to music and to the profession of music librarianship--anything that you think would benefit Chapter members and their constituencies.

Presentations should be 35 minutes in length (including questions period). Please indicate if additional time is requested, subject to approval. Proposals must include:

- Name(s) and affiliation(s) of presenters/panelists
- Presentation language (English or French)
- Contact information (e-mail and telephone number)
- Title of presentation/panel
- An abstract of 100-200 words
- Any additional equipment required beyond a computer, Internet access, projector, and speakers

Please send proposals via e-mail to any member of the program committee, using the subject line: "Joint Conference Fall 2018 Proposal." The proposal deadline is Wednesday, August 1, 2018. Accepted presenters will be notified of their status by August 15, 2018.
LATEST ISSUE OF MWMLA NEWSLETTER NOW AVAILABLE
The newest edition of the Midwest Notebook is now available.
Questions or corrections for newsletter content can be sent to Abbey Thompson. If you are interested in becoming the Notebook editor, please contact Midwest Chapter of MLA Chair, Katie Buehner.

TMLA ACCEPTING PROGRAM PROPOSALS
The 2018 TMLA Program Committee is now accepting proposals for presentations at the fall chapter meeting to be held on October 12-13, 2018 at Southern Methodist University in Dallas. We welcome presentations in the realm of music and music librarianship and especially topics relating to Texas and Texas institutions.

Required information for proposals:
- Title of presentation
- Abstract (no more than 200 words)
- Length of time (including time for questions)
- Required equipment (beyond laptop/projector)

The deadline for proposals is August 3, 2018. Notification of acceptance will be communicated by August 17, 2018. Any questions can be directed to Rahni Kennedy, chair, 2018 TMLA Program Committee.

ATMLA ACCEPTING PROGRAM PROPOSALS
This year's meeting of the Atlantic Chapter of the Music Library Association (ATMLA) will be held in Pittsburgh on October 12-13, 2018. The meeting is jointly sponsored by the University of Pittsburgh and the Carnegie Library of Pittsburgh.

We invite the submission of presentation proposals. The deadline for submissions is August 1, 2018. Notifications of accepted proposals will be sent by August 22, 2018.

MWMLA ACCEPTING PROGRAM PROPOSALS
The Program Committee for the Midwest Chapter of the Music Library Association is now accepting proposals for the Fall Chapter meeting, Oct. 18-20 in Ann Arbor, MI. Proposals may be about any aspect of music librarianship, and should include the following:
- A title and abstract describing the subject of the presentation
- Time needed (typically, 30, 45, or 60 minutes)
- Format of your presentation (single presenter, moderated panel, or poster session)
- Equipment required (projector, audio and/or video, internet connection, etc.)

Please send all proposals to the Program Committee Chair, Keith Cochran. The deadline for submissions is July 31, 2018. Also, please note that presenters and co-presenters will be required to register for the chapter meeting, even if only for a day.
ST. LOUIS, HERE WE COME!
By Wendy Sistrunk

This is the third in a series of articles from your future Convention Manager about St. Louis, location of the upcoming annual meeting, to be held Feb. 20-24, 2019.

The Old Courthouse: A Landmark in Every Way

The Old St. Louis County Courthouse was built in 1839 as a combination federal and state court facility. It was Missouri’s tallest habitable building from 1864 to 1894. Anchoring the west end of the St. Louis Gateway Arch National Park, the Courthouse is a prime example of mid-19th century federal architecture. When President Franklin D. Roosevelt designated property along the St. Louis riverfront to be developed as the Jefferson National Expansion Memorial, the City of St. Louis deeded the Old Courthouse to the National Park Service to be incorporated into this Park.
But the Courthouse is not just a bunch of cool architecture showing quaint Federalist panels, tablets, and friezes. Within its walls were enacted two of America’s landmark civil rights cases that forever secure its place in history...

The Dred Scott Decision. In the 1830s, the enslaved Scott was taken to free territory in Illinois and Wisconsin, but was then brought back to Missouri and continued his enslavement. Twice, in 1847 and 1850 under Missouri’s “once free, always free” doctrine, Scott sued for his freedom at the Courthouse. In 1857, the U.S. Supreme Court decided against Scott and his wife Harriet, ruling that he nor any other person of African ancestry could claim citizenship in the United States and thus had no right to sue in court. The decision brought public outrage and helped to speed the start of the U.S. Civil War four years later. Scott died in 1858 in St. Louis, having been freed only the year before. Some of his descendants still live in the St. Louis area.
Women’s Right to Vote. On Oct. 15, 1872, Virginia Minor attempted to register to vote in St. Louis. When the election registrar turned her down, Minor filed a civil suit at the Courthouse in 1873, arguing that the 14th Amendment to the United States Constitution gave women the right to vote. However, the trial court, Missouri Supreme Court, and United States Supreme Court all ruled in favor of the state of Missouri. The Supreme Court unanimously held that “the Constitution of the United States does not confer the right of suffrage upon any one,” and that the decision of who should be entitled to vote was to be left to the legislative branch. Although the suit was denied, it brought great attention to the fight for voting rights for all U.S. citizens. Minor would continue her efforts in support of women's suffrage and even testified before the United States Senate in 1889. She died in St. Louis in 1894. The 19th Amendment to the United States Constitution prohibits state and federal government from denying the right to vote to citizens of the United States on the basis of sex. It was adopted on August 18, 1920.

Trivia: The courthouse is “destroyed” in the disaster films *Supernova* and *The Black Hole*.

We hope you will join us for the 88th annual MLA meeting, to be held Feb. 20-24, 2019 at the St. Louis Union Station Hotel, Curio Collection by Hilton!

MLA 2019 ST. LOUIS REGISTRATION RATES

- Early, Regular Member: $250
- Early, Non-Member: $350
- Early, members by circumstance: $195
  - Within the 1st 5 years of your career
  - Paraprofessional/Non-Salaried/Part-Time
  - Retired Member
- Early, Student: $80
- Reduced Registration Program: $140
- Regular Member: $370
- Non-Member: $470
- Members by circumstance: $195
  - Within the 1st 5 years of your career
  - Paraprofessional/Non-Salaried/Part-Time
  - Retired Member
- Student: $80
- Single Day: $125
- Accompanying Person: $125

See you in St. Louis!
Here’s to our members who have been seen doing incredible things!

Matthew Wise (New York University) won the New York University Division of Libraries’ Dean’s Award for his survey, “Finding Music in BobCat [NYU’s public user interface]: An End-User Study.” Congratulations, Matthew!

As mentioned in American Libraries, Treshani Perera (University of Kentucky) has received the inaugural Lois Mai Chan Grant, supporting her travel to the American Library Association’s Annual Convention in New Orleans! See you soon, Treshani!

If you are a fan if the TV gameshow, Jeopardy, you may have seen our own Hermine Vermeij (UCLA; pictured below) facing off against two other contestants! Way to go, Hermine!

Follow Along

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MLA Blog
IAML Facebook
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MOUG Facebook
MOUG Twitter
MOUG YouTube
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ARSC Facebook
ARSC Twitter
ALA Facebook
ALA Twitter
MLStEP Facebook
MLStEP Twitter
MLStEP Blog
Cataloging and Metadata Committee Blog
MLA Women In Music Interest Group Blog

Let the Editor know if your committee or interest group of MLA has any social media for readers to follow!

Illuminated letters from British Library Flickr Collection
EXAMINING PROTEST MUSIC WITH AN EXHIBIT AND A PLAYLIST

By Sarah Mason

For the final internship for my library science degree, I worked in public services in the William & Gayle Cook Music Library at Indiana University, with Head of Music Library Public Services and Outreach, Misti Shaw. Before I started the internship, I met with Misti to discuss all the ins-and-outs of the internship. We made a tentative outline of the projects I would work on, but she left one wide open for me to decide: What area of music am I interested in, and what sort of project could you create when researching it? Initially, this kind of stumped me. Did I want to find a composer to do research on, or branch out a bit? I mentioned that I enjoyed folk/protest music, so we brainstormed some ideas of projects to do on this subject. I eventually came to a decision on what I wanted to research for my project: protest music. I completed a project covering protest music post-1980, which included paragraph “blurb” write-ups on 15 protest songs of my choosing, a display in the Cook Music Library display cases, and a Google Form survey for the public to give suggestions.

My initial task was to compile a list of 10-15 protest songs. Searches of “protest songs” turned up plenty of results. As the guidelines were vague at that point, I decided that it was necessary to narrow it down a bit. From there, I narrowed it to post-Vietnam. Many of the results I found still tended to be protesting the Vietnam War, and many were covered extensively. I once again narrowed my research, this time to post-1980 protest songs.

When making my own list of protest songs, I made an effort to branch out with genres, including examples from the Riot Grrrl movement and other punk, alternative/rock, indie, rap, hip-hop, and country. For each example, I researched the main message of the song and wrote a paragraph-long write-up. The three categories that the messages of the songs I chose fell under: government protest, institutional racism (especially police brutality), and gender and feminism. Anything that I felt was especially important (lyrics, themes, etc.) I made note of in the write-up. I found relevant articles describing many of the songs, as well as other relevant accompanying material. These are the songs I ultimately ended up researching:

Changes / 2pac (1992)
Transgender Dysphoria Blues / Against Me!
Rebel Girl / Bikini Kill
Hip Hop / dead prez (2000)
Sixteen Military Wives / The Decemberists (2005)
Drunk With Power / Discharge (1982)
Cassius, – / Fleet Foxes (2017)
Not Ready to Make Nice / Dixie Chicks (2006)
Fight the Power / Public Enemy (1990)
Killing in the Name / Rage Against the Machine (1991)
Make it Stop (September’s Children) / Rise Against

Initially, for the display, I mostly just pulled items that related to the songs that I chose, which mostly meant CDs. Unfortunately that was not nearly enough to fill up two large cases, so I had to brainstorm what other
sorts of items I wanted to include. I searched for items that might relate to the general idea of my project, such as “politics” and “music.” Once I found a few titles that looked interesting, I went into the stacks to pull them, and looked at similar items from the same sort of call number ranges. I also found some high-resolution images of the artists and related projects to fill in the remaining space. Finally, I printed out the blurbs to place near the items. Overall, I was pleasantly surprised with how my display looked! I did not have as much of a visualization of what I wanted it to look like as what I wanted beforehand, but I think it turned out great.

After compiling the write-ups and working on the display, Misti and I collaborated to create a Google Form survey to get protest song suggestions from the public. This form was posted on the [Cook Music Library Facebook page](https://www.facebook.com/), which was also shared by a few of the staff members to widen the pool of potential suggestions. The questions included: “What’s your favorite protest track?” and “When do you listen to protest songs? For example, when you want to get fired up? before a workout? to feel less alone?” The questions were also posted on the public whiteboard by the Cook Music Library circulation desk, and included a marker so that visitors could contribute, even if they did not have Facebook access. Overall, I received 52 responses through the various methods.

My next task was to create a playlist to post on the Facebook page. It was still difficult to narrow it down from there! I wanted a playlist that would last over an hour, but not be too long. In the end, I ended up with 31 songs. The [playlist](https://open.spotify.com/playlist/1234567890) (requires at least a free subscription to Spotify to listen) was posted on the Cook Music Library Facebook page, and a QR code was posted above the display that linked directly to the playlist, as well. As with the Google Form, a few other members of the Cook Music Library staff shared it on their personal Facebook pages for more visibility.

This project was a really enjoyable way to share a subject area that I really enjoy, and also related to current social issues. I hope that this might have brought some of the social issues to light to our library visitors, for those who were unaware of them, or even encouraged visitors to think about where they stood on each of the issues.

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**THE GREAT 78 PROJECT MAKES OLDER RECORDINGS AVAILABLE**

*By B. George, ARChive of Contemporary Music, New York City*

Here at ARC, in partnership with the Internet Archive, a major focus is the digitization of our collections--making all that we have collected more accessible to everyone.

[The Great78 project](https://archive.org) will digitize the 300,000 78rpm discs ARC has collected--so far we’ve digitized 65,000. You can listen [here](https://archive.org) for free. These older shellac discs have been listened to by more than 7 million people so far! New donations include hundreds of Latin American 78s and more than 40,000 coming in from Denmark. The Boston Public Library has donated (250,000 discs (LPs + 78s - never circulated) and a great Jazz collection (4,000 78s) from John Hopkins has just been added.

ARC's 400,000 CDs are being scanned and digitized at a rate of 1400 a week in Hong Kong. 150,000 so far. We will also be making all the print materials attendant with the packaging avail as graphics and texts OCR readable/searchable.

ARC is also digitizing its books, many of them hard to find in other libraries. Now you can borrow 3,000 of the music books online.
MUSIC ENCODING INITIATIVE UPDATES AND RECENT CONFERENCE INFO

The Music Encoding Conference was held on May 22 - 25, 2018 at the University of Maryland, College Park. This conference brought together people primarily from North America, Europe, and the United Kingdom who study or work in disciplinary areas including library and information science, musicology, music theory, performance, dance, composition, computer science, and others. There were several presentations on music metadata (Digital Work Catalog for Anton Bruckner using the MerMEId Editor) and linked data (Music Encoding and Linked Data (MELD)), which would most likely be of interest to MLA members. This conference was co-hosted by Raffaele Viglianti and (MLA member!) Stephen Henry. Their brief report is now available online. Publication of the proceedings from the 2017 and 2018 conferences are planned by the end of 2018. In the meantime, you can read past conference proceedings and review programs.

Next year's Music Encoding Conference (May 29 - June 1, 2019) will be held in Vienna, Austria at the University of Vienna. If you can't wait for 2019 and are heading to IAML 2018 in Leipzig, you're in luck! In addition to an MEI workshop to be led by Kristina Richts and Johannes Kepper on July 28, 2018, there will be a number of presentations related to digital musicology, music information retrieval, and encoding, so be sure to review the program!

The Music Encoding Conference is looking for hosts in 2020! If your institution might be interested in hosting, please review the guidelines and submit your proposal by the deadline of August 1, 2018.

If you are interested in learning more about music encoding or are starting out with music encoding and want to be part of the community, please join the MEI-L.

MOUG CELEBRATES 40TH ANNIVERSARY WITH ORAL HISTORIES

The Music OCLC Users Group (MOUG) reached a milestone of 40 years of its existence and 40 years of its meetings. To celebrate, it collected the oral histories of prominent members, all available online.

OLAC WELCOMES NEWLY ELECTED OFFICERS AND RELEASES LATEST NEWSLETTER ISSUE

The following officers have been elected to the OLAC Board. Their terms of office will begin after the American Library Association’s Annual Convention in New Orleans:

- Thomas Whittaker -- Vice President/President-Elect
- Nicole Smeltekop -- Secretary

Further, the four changes to OLAC bylaws that were on the ballot were approved.

The June issue of the OLAC Newsletter is also now available.

MIAMI UNIVERSITY LIBRARIES HOST COPYRIGHT CONFERENCE

The 2018 Copyright Conference, hosted by the Miami University Libraries in Oxford, Ohio, is titled “Keeping the Beat: Copyright Law in Music” and features several MLA members: Kathleen DeLaurenti, Eric Harbeson, and Nazareth “Naz” Pantaloni. An event not to miss!
ARSC CALLS FOR PARTICIPATION THROUGH PUBLISHING AND EDITING

Call for ARSC Newsletter Content
Please contribute content or advertisements for the Summer 2018 issue of the ARSC Newsletter. Contributions are due: June 30, 2018. Please direct contributions to: Yuri Shimoda, ARSC Newsletter Editor

The following contributions are encouraged:

- ARSC committee news and updates
- ARSC member news
- short articles on recorded sound events, topics, projects*
- reports on ARSC grant funded projects
- announcements of research, grant projects, and publications
- announcements of positions, internships, training opportunities
- upcoming events
- letters to the editor

*Accompanying credited images or graphics are encouraged.

ARSC Members receive a 10% discount on advertisements! For information on advertising, contact David N. Lewis, Advertising Editor, visit the advertising page.

To browse back issues of the newsletter, visit the ARSC Newsletter page.

Call for ARSC Journal Editor
The Association for Recorded Sound Collections invites applications from individuals with editorial and/or publishing experience, for the position of Editor of the ARSC Journal.

The Journal's primary goal is to publish original research, to advance the study and documentation of the history of recorded sound. We anticipate that the successful candidate will work together with current editor Sarah Bryan on the Fall 2018 issue and will assume full editorial responsibilities by the Spring 2019 issue. This is a five-year, renewable appointment with a $2,000 annual stipend.

The ARSC Journal Editor is responsible for overseeing the editorial process and pre-production. This work includes initiating and screening submissions, facilitating blind peer review, ensuring that necessary permissions are in place, consulting with the contributing editors and the art director, and checking page proofs. The Editor also chairs the Editorial Advisory Board, which provides advice and guidance on editorial policy, and has the option of appointing an Assistant Editor. Copies of the full job description and the Editorial Board's Terms of Reference are available upon request.

Interested persons should submit a letter of interest, a current CV including a list of references, and a sample of published work as editor and/or publisher to:

ARSC
c/o Nathan Georgitis
1299 University of Oregon
Eugene, OR 97403-1299
execdir@arsc-audio.org

Applications will be accepted until June 30, 2018, or until the position is filled. A committee of ARSC members will review applications.