Table of Contents

- From the Board
- Developing Trends
- News & Notes
- Regional Chapter News
- Committee & Interest Group News
- Public Libraries Column
- In Recognition
- Transitions & Appointments
- Through the MLA Newsletter Lens
- Job Placement in Action
- Readings in Job Placement & Diversity
- MLA Norfolk 2020
- MLA Publications
- Institutions & Collections
- IAML News
- Other Organizations of Note
- Music Publications for Free Perusal
Greetings MLA colleagues! I’m greatly honored to have the opportunity to share about my role on the Board, as well as service on the Board in general. I’m the Member-at-Large who serves as the organization’s Planning and Reports Officer (PRO). As the name implies, the PRO’s responsibilities include strategic planning, acting as the Board liaison to the Program Committee for next year’s meeting, calling for annual reports from special officers, committee chairs, and representatives to other organizations, and chairing the Planning Committee. In addition to me, the Planning Committee includes the Recording Secretary (Misti Shaw), Assistant PRO (Jon Sauceda), Parliamentarian (Rachel Fox Von Swearingen), and Assistant Parliamentarian (Kimmy Szeto); all are members of the Board, and all but the Recording Secretary are Members-at-Large. The Planning Committee forms an essential part of working towards the strategic objectives of MLA, and of course, I couldn’t perform my work without them.

The first major duty I have involves the creation of the post-meeting survey. I work very closely with both the Planning Committee, and the Chair of the Program Committee, to create the survey’s questions and structure. In addition to basing a lot of the questions on the conference schedule and venue, we also take into account comments we hear participants make during the meeting itself, and anything else that arises over the course of the meeting. We greatly value everyone’s responses to the survey. Please know that the entire Board studies each and every response very carefully.

This then leads me to the Spring Board Meeting in Middleton. The meeting takes place over the course of two, full days. However, the first, full day features the Board breaking out, as it were, into its two smaller committees, the Finance Committee and Planning Committee, who then report out to the full Board on day two. The Planning Committee meeting opens with an in-depth analysis of the post-meeting survey responses, which then leads to whatever recommendations need to be made regarding the next annual meeting. For example, Program Chair Erin Conor’s recent call for votes for the first ever Community Choice session, to take place at MLA 2020, resulted from a recommendation made by the Planning Committee based on survey feedback. There are many other efforts and actions underway for MLA 2020 that were inspired by survey responses, which I of course don’t have space to completely cover in this column. The most important thing to remember is that your survey responses matter and have an impact. Please remember that when you fill out next year’s survey!

One final note about the survey: This year we decided that in addition to releasing the survey summary, we decided to release the full survey responses to the membership at large, with only a few redactions. We decided this not only in the interest of greater transparency, but also to provide a much fuller picture of people’s thoughts concerning the most recent annual meeting. We hope that many of you found this illuminating and useful.

The other major discussion topics for the Planning Committee meeting in Middleton are to put together the organization’s Strategic Action Plan for FY 2019-2020 (posted on the MLA website), other annual meeting matters not necessarily connected to the survey, and other topics pertaining to the overall direction and environment of MLA. Speaking of MLA at large, this year we decided to make a change to the annual report submission process. In the interest of simplifying the process of
compiling the individual reports into the larger MLA Annual Report, with the help and advisement of MLA Web Editor, Katie Buehner, we debuted the process of submitting annual reports via online submission forms. Since this was the “pilot year” for this new process, we knew there would be some discoveries along the way, and we greatly appreciate the copious, helpful feedback we received from you all. As I type this, Katie, Assistant PRO Jon Sauceda, and I have just met virtually to review how things went, with an eye towards improving and refining the process for next year. I would like to extend my heartfelt thanks to Katie for her incredible knowledge and help to debut this new process. We would not have been able to do this without her.

At the end of our meeting in Norfolk, I will be turning over the reins of the Planning Committee, and the role of PRO, to the capable hands of Jon Sauceda. As I mentioned towards the beginning of this column, there is absolutely no way I could have performed my duties without the help of the extraordinarily talented and gifted Planning Committee. They have been a joy and a pleasure to work with, and I look forward to working with them on the remaining tasks we have prior to Norfolk. And of course, I have had an incredibly rewarding time working with everyone on the Board. The members of the Board are incredibly passionate about working towards the good of the organization, and care very deeply about all of you who make up the membership. This passion, along with their friendly and supportive natures, make service on the Board enriching and fulfilling. If you have interest in serving on the Board, I encourage you to stand for office. Service on the Board provides a great opportunity for growth, and a clear perspective on what is involved in running the organization. Thanks to all of you for making MLA the incredible, robust organization that it is!

Developing Trends

By Lindsay Hansen Brown, MLA Development Officer

Happy winter! Before you know it, we will be convening in Norfolk. This is a good time to think about year-end giving: your gifts are tax-deductible and may get you an invitation to the Donors’ Reception at MLA Norfolk 2019. Another way to snag an invite is through planned giving, so please contact me for more information! We welcome donations to any fund and are still working to fully endow the Paraprofessional/Public Librarian Travel Fund. Read more about all our funds.

We appreciate any support you can give! AmazonSmile continues to provide support to MLA. The latest quarterly donation was $34.71. You can also support MLA through Giving Assistant.

Where I really need your help is with sponsorships.

As I mentioned earlier this year, anyone or any group may sponsor part or all of anything. Does your chapter want to chip in for an honorarium or a coffee break? Let’s talk! The California Chapter is sponsoring part of a coffee and yoga break and we would happily be one-upped. Does your committee, subcommittee, or roundtable want to contribute to anything? You can do this anonymously or be named in signage. Let me know ASAP if you have money burning a hole in your pocket and let’s make a deal! And in all seriousness, I can give you specific dollar amounts if you are interested in what it costs to put on a coffee break, live stream the sessions, etc.

I continue to have gratitude for your support for our organization. Thank you and see you in Norfolk!
SEARCHING THE MLA-L ARCHIVE

Did you know that you can search the MLA-L email distribution list archives? You can use keywords to see if anyone else has asked about a topic, if anyone else has answered a question you have, etc.

You must first log in using the email address and password you created for IU List, the mailing list server that hosts the MLA-L email distribution list. If you have never logged in before, visit the First Password page to get set up.

Once you are logged in, search away! Do not be intimidated when you see a bunch of numbered boxes. Instead, click the “Search Archives” button in the upper right of the page.

DRAFT MLA BOARD MINUTES AVAILABLE

The draft minutes from the November MLA Board meeting in Denton, Texas are now available.

MLA ELECTION RESULTS

Congratulations to the following people who were elected:

Vice President/President-elect: Liza Vick
Secretary: Misti Shaw
Members-at-large (and roles for 2020-2021): Brian McMillan (Assistant Parliamentary); Casey Mullin (Assistant Fiscal Officer); and Diane Steinhaus (Assistant Planning and Reports Officer)

Thank you to all the above candidates as well as Terry Lewis, Sandi-Jo Malmon, and Holling Smith-Borne for agreeing to stand for election. The willingness of folks to serve the organization is what allows us to accomplish anything at all.

Thank you to the 2019-2020 Nominating Committee: Gerry Szymanski (chair), Laurie Bailey, Melissa Moll, Vincent Pelote, and Abbey Thompson. It is a lot of work to put together a ballot, and MLA is thankful for the excellent work they did to gather such a wonderful slate. Thanks also to

Administrative Officer Tracey Rudnick (who served as teller for the election) and Web Committee member Steve Henry (who helped with posting election information like bios and philosophy statements online).

And finally, thank you to everyone who voted.

MLA ONLINE WORKSHOP COMING SOON

In conjunction with the American Library Association (ALA), MLA presents a new workshop with Marci Cohen on February 5, 2020.

Delivering Effective Conference Presentations: A Librarian’s Guide

Presenting at a conference can be both a major professional opportunity and a major personal challenge. Whether you are sharing a successful project, exciting research, or you’ve been tasked with teaching your peers about a new aspect of library work, there’s a lot of preparation that goes into a successful presentation.

In this workshop, Marci Cohen, a public services librarian and experienced presenter, shows how to engage and inform your audience while avoiding common pitfalls. Cohen teaches how to tailor the content to the audience and the setting, eliminate distractions, and how to effectively use—but not over-use—technology. You’ll learn about time management and simple steps you can take to help things go smoothly, whether you are presenting on your own or as part of a larger panel.

This workshop is appropriate for anyone who has yet to give their first conference presentation or who wants to improve their skills at this.

Individual and Group Rates are available.
MLA ARCHIVES ON DISPLAY

On Friday, October 4, 2019 during the annual meeting of the Atlantic Chapter of MLA (ATMLA) meeting at the University of Maryland, College Park, MLA Archivist Melissa Wertheimer and Special Collections in Performing Arts (SCPA) Curator Vin Novara co-curated a site-specific exhibit for attendees at the opening reception. "MLA Archives on Display" featured records that told the story of how the Atlantic Chapter came to be, including records of the former Chesapeake and Pennsylvania chapters of MLA and records of Notes. Newsletters, printing proofs, handwritten membership ledgers, conference planning documents, Notes marketing materials, and the first series of Notes all played parts in the narrative. Display items of timely significance were the program, business meeting agenda, and business meeting minutes of the April 3, 1976 meeting at College Park. This was the first of five Chesapeake meetings hosted by UMD from 1976-1996 before the Pennsylvania and Chesapeake Chapters unanimously merged in 1999 to form the Atlantic Chapter.

At left: MLA Archivist, Melissa Wertheimer, with SCPA Curator, Vin Novara, behind the exhibit table of the Clarice Smith Performing Arts Center; Above: MLA Archivist, Melissa Wertheimer, walks ATMLA member, Janet McKinney, through the exhibit; images courtesy of Ryan Koons

Regional Chapter News

SEMLA GOES TO ATLANTA IN 2020

The 2020 annual meeting of the Southeastern Chapter of the Music Library Association (SEMLA) will be held at Emory University in Atlanta, Georgia October 15-17, 2020.

The conference hotel will be the Hampton Inn & Suites Decatur/Emory (116 Clairemont Avenue, Decatur, GA 30030; 404-377-6360); the hotel is new, having just opened in January 2019. The cost for a room will be a little more expensive than recent SEMLA meetings: $149+taxes for a single King (app. $178 total) or $159+taxes for double Queen (app. $189 total). Breakfast is included, but parking is $12/day (with in and out privileges). We also have a few rooms reserved for October 14 and 18. You may begin to reserve hotel rooms.

The hotel is in downtown Decatur, a small city surrounded by the Atlanta metropolis with more indie restaurants than you can shake a stick at. Downtown Decatur is right on the blue MARTA line, so you can easily take public transit to and from the Atlanta Hartsfield-Jackson International Airport or downtown Atlanta. The hotel is 2.5 miles from Emory, and we have arranged for some shuttles to Emory and back during the conference (details forthcoming).

We are also planning on hosting our traditional pre-conference: "Music in Libraries: Just the Basics," with
Regional Chapter News, continued

sessions on cataloging, acquisitions, and reference, on Wednesday, October 14, 2020.

The call for papers will be extended sometime around April. Contact Jacob Schaub, Chair, SEMLA, with questions.

SEMLA AWARDS TRAVEL GRANTS FOR MLA NORFOLK 2020

Congratulations to the recent awardees of the Southeast Chapter of MLA's (SEMLA) national travel grant for the upcoming MLA annual meeting in Norfolk, Virginia:

Alexander J. Chisum, University of North Carolina—Chapel Hill
Alyssa Nance, University of North Carolina—Greensboro

Committee & Interest Group News

MLSTEP ELECTION RESULTS

The Music Library Students & Emerging Professionals (MLStEP) interest group has elected its leaders for the 2019-2020 academic year:

Officers

Chair: Conal McNamara
Membership: Lencia Beltran
Programming: Bonnie Finn
Web Technologies: Marika Ashley Lynch

Regional Chapter Liaisons

California (CCMLA): Laurel Diskin
Greater New York (GNYMLA): Sarah Mason
Midwest (MWMLA): Dolores Brown
New York State-Ontario (NYSOMLA): Vivian Tompkins
Pacific Northwest (PNWMLA): Chloe Hovind
Southeast (SEMLA): Alyssa Nance
Texas (TMLA): George Flores

Public Libraries Column

By Andrew Kaplan (Cleveland Public Library)

One of the reasons I was a good fit for the Music Librarian position at Cleveland Public Library (CPL) was because I had a background in working on archival collections. Prior to CPL, I worked in the Special Collections department at Case Western Reserve University where I had the opportunity to work on a number of archival collections, including two from Cleveland composers, The Donald Erb Papers and Marcel Dick Papers, as well as the NASA Collection. That experience with archival collections was an asset that would serve me well at CPL.

In 2015, the Fine Arts Department manager asked me to work on a collection that had been housed for a long time, but previous music librarians hadn’t had the ability to process. The collection was the City Club of Cleveland’s Anvil Revue, a musical revue put on by members of the City Club of Cleveland. Among
other things, I think it was the 27 bankers boxes that tended to scare other people away from working on the collection. Nevertheless, the collection became mine to process.

First, some history of the Anvil Revue put on the City Club of Cleveland. From the Encyclopedia of Cleveland History “The ANVIL REVUE is a satirical production presented annually by the CITY CLUB OF CLEVELAND, in which members and others poke fun at politics, institutions, and people in the news. Begun in 1913 as Stunt Nite at the City Club's first annual meeting, the production soon came under the direction of CARL FREIBOLN, a bankruptcy court referee. The half-hour performances for club members soon expanded to a full evening's entertainment, and the show moved from club quarters in Weber's Restaurant on Superior Ave. to the Duchess Theater, 5708 Euclid Ave., and then to the Prospect Theater. After 1924 CLEVELAND PRESS columnist and sporting-goods proprietor Joe Newman wrote lyrics to accompany Freibolin's skits and became a partner in the annual production. As the show expanded, so did the targets of its humor. Under the theme song "It's the Bull People Want," the Anvil Revue ribbed media people, lawyers, and other local figures. In the 1930s it took on national political figures and issues. The boldness of the satire attracted attention from out-of-town critics, who labeled Freibolin Cleveland’s Aristophanes. Though women were admitted first to a separate performance and then to the main event, the acting was a male prerogative until 1966. Newman retired from the show in 1958, and Freibolin in 1965. Because of declining attendance, the live revues were replaced after 1976 by a radio version, which continued to be broadcast into the mid-1990s.”

I began processing the collection in February of 2016 with the first step being to find out what exactly was included because there was no previous survey done of the collection and we had no provenance or deed of gift from the collection. This was different than other collections I had worked on in the past, as those collections had a deed of gift and provenance. The Anvil collection not only had none of those, but there was no additional information about the collection that could be provided by anyone in the department or even the library about receiving the collection. As I started on box 1 of 27 so began the process of surveying the collection.

Once I started to survey the collection, I realized there was a good deal of housekeeping that needed to take place. The first box contained a variety of items including newspapers from the 1940’s, show scripts, correspondence, performance programs, and show notes. Moving on to the second box, it had many of the same materials as the first, but included photographs and sheet music, which ultimately makes up the bulk of the collection. After making this discovery, it was clear that I needed to plan as to how I was going to arrange the collection.

In order to do this, I made note of what was in each folder and then added what series the folder would fall under. Below is an example from the collection:

| 9 | • “Follow the Gang”, unknown, vocal melody SATB, 2 copies, 1952 (Sheet Music, Original)  
• “Follow the Fold” Frank Loesser (music and lyrics), piano vocal, 2 copies, 1950 (Sheet Music, Published)  
• “Follow the Gang” unknown, Violin A, no date (Sheet Music, Original)  
• “Follow the Gang” unknown, Violin B, no date (Sheet Music, Original)  
• “Follow the Gang” unknown, Violin C, no date (Sheet Music, Original)  
• “Follow the Gang” unknown, Cello, no date (Sheet Music, Original) |

This may not be the traditional way to process a collection, but this helps give an overall idea of how I want to arrange and describe the collection once I am finished with the initial survey.

To date, I plan on arranging the series this way:

- Newspapers
- Correspondence
- Miscellaneous
- Programs
- Scripts
- Show Notes
- Correspondence, rehearsals
- Songs – either list of songs or lyrics for songs for revue songs
- Sheet Music, Published
  - Pit Orchestra
  - Piano Vocal
- Sheet Music, Original – Anything written by Revue show writers
  - Pit Orchestra
  - Vocal Melody
- Speeches
- Photographs

At the time I am writing this article I am on box 16 of 27, so as the process continues and more is uncovered, changes may need to be made to the series and subseries.

While I was working on the collection, there were some interesting gems that I have discovered. When Carl Friebolin decided to retire from running the revue in 1958, he invited many important national and Cleveland politicians to the performance.

Friebolin invited members of the US House of Representatives Frances Bolton (R-OH), Jackson Betts (R-OH), William Minshall (R-OH), and Charles Vanik (D-OH), Senators George Bender (R-OH), Frank Lausche (D-OH), John McClellan (D-AR), Wayne Morse (D-OR), various members of President Dwight Eisenhower’s staff and cabinet including Thomas Stephens (White House Appointments Secretary), Sherman Adams (White House Chief of Staff), James Hagerty (Press Secretary), George Humphrey (US Secretary of the Treasury), Neil McElroy (US Secretary of Defense), Stuart Symington (US Secretary of the Air Force), Adlai Stevenson II (former presidential nominee and soon to be US ambassador to the United Nations), United Auto Workers President Walter Reuther, and even former President Harry Truman. Local politicians and judges included Mayor of Cleveland Anthony Celebreze (D) and US District Judge James C. Connell. The collection has correspondence from all the political figures invited to the final performance.

In addition to the hidden gems I have come across, there have been challenges in processing the collection. The first issue, which is really an issue with any archival collection, is handling multiple copies of materials. Because of limited storage, my practice when there are multiple copies of a piece in the collection is to keep two pieces and dispose of the others. In this collection there are multiple copies of many of the pieces, specifically original sheet music. Because of this, it requires me to go through each folder carefully in order to manage the collection.

Additionally, I had to manage newspaper articles
included in the collection. The first step I had to take was to digitize the newspapers. Because of the acidity and fragile condition of the newspapers themselves, there was no way I would be able to keep the items in the collection. Luckily, at the Cleveland Public Library we have the Cleveland Digital Public Library, which makes scanning materials very easy. Once I scanned all the newspapers, I printed the scans out and replaced those with the physical copies.

Another issue I will face will arise when adding subject headings to the collection. Because literally thousands of composers and lyricists will be included in the collection, as well as the correspondences from politicians, will every single person be added or will broader terms such as Sheet Music be more appropriate? This is one issue that will need to be worked through as the process continues.

My goal is to finish the initial survey of the collection by the summer of 2020. From there I will begin arranging and describing the collection, creating a finding aid, and then will finally add the collection to the OhioLINK Finding Aid Repository by the end of 2020. There is the possibility of digitizing part of the collection as well and adding it to the Music at Cleveland Public Library section of the Cleveland Public Library Digital Gallery. It has been a time consuming but interesting process and I look forward to its completion so others can discover what is inside the collection as well.

In Recognition

We appreciate our Corporate Patrons and Corporate Members and their support of MLA.

**Corporate Patrons**
American Institute of Musicology
A-R Editions
Arkivmusic, Inc.
Harrassowitz
HARRASSOWITZ Booksellers & Subscription Agents
JW Pepper and Son
Naxos
Naxos Music Library
Theodore Front Musical Literature Inc

**Corporate Members**
J & J Lubrano Music Antiquarians LLC
New World Records/DRAM
Répertoire International de Littérature Musicale (RILM)
RIPM Consortium Ltd

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

Anna Grau Schmidt, Music & Performing Arts Librarian, University of Wisconsin-Milwaukee
Sarah Mason, Music Librarian, Westminster Choir College
Stephanie Sussmeier, Archives & Special Collections Librarian, Westminster Choir College
Leslee V. Wood, Antiquarian Music Cataloguer, J & J Lubrano Music Antiquarians
Ryan Johnson, Special Formats Description Librarian, Duke University
Suzanne Bratt, Cataloging Specialist, University of Cincinnati
Ryan Seward, Interim Music Librarian, University of Northern Colorado
Joy M. Doan, Head, Marta & Austin Weeks Music Library, University of Miami
Bonnie Finn, Fine Arts Librarian (Music, Theater, Art), College of Saint Benedict/Saint John's University
Ian McGorray, Assistant Editor, Répertoire International de Littérature Musicale (RILM)
Liza Vick, Vice President/President-Elect, Music Library Association
Misti Shaw, Secretary, Music Library Association
Brian McMillian, Member-at-Large, Assistant Parliamentarian, Music Library Association
Casey Mullin, Member-at-Large, Assistant Fiscal Officer, Music Library Association
Diane Steinhaus, Member-at-Large, Assistant Planning and Reports Officer, Music Library Association

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!

MLA is seeking to fulfill the following positions in the organization:

Assistant Administrative Officer
Editor, Music Cataloging Bulletin
Assistant Convention Manager
Web Manager

Candidate interviews will be scheduled with the search committee for each to take place during the MLA Norfolk 2020 Annual Meeting. The successful candidates will be appointed during the MLA Norfolk 2020 Annual Meeting and their service will begin immediately after.

Through the MLA Newsletter Lens: MLA Placement Service

"Qualified music librarians continue to be in demand."
Paula D. Matthews, MLA Newsletter No. 73 May-June 1988

The MLA Placement Service has been around in some form throughout most of MLA's history, connecting members with positions in the field and ensuring the vitality of the organization. Like a lot of the history of MLA, the story is often told through the lens of the MLA Newsletter.

The first mention of job placement as a concerted effort of MLA as a whole in the MLA Newsletter occurred in 1969. Coincidentally, this was also part of early efforts toward greater transparency in the organization. MLA
Newsletter No. 2 in May 1969 said this: "to make placement files more accessible to the membership at large and therefore conveniently at hand when needed, the President is appointing a representative from each chapter to the Placement Committee whose duty it is to disseminate placement information." The first version of the Transitions & Appointments column was called Changing Faces--Changing Places, and was found in MLA Newsletter No. 9 in November 1971.

In MLA Newsletter No. 11 July 1972, we learn more about the MLA Placement Service. By paying a $2.00 registration fee, members received the benefits of access to the Job List (an unofficial and irregular publication begun in February 1971), the ability to submit a resume for the Placement Service's files and advising for library school students on getting into the field. The Job List posted, in print, newly available positions, and the resumes were available to prospective employers upon request at MLA Annual Meetings and some Regional Chapter Annual Meetings. Resumes could be submitted anonymously. The first iteration of the MLA Placement Service registration form was included in MLA Newsletter No. 11.

In its first year, the Placement Service listed 38 positions, and had over 100 registered members. It was noted in MLA Newsletter No. 13 that "since only some registered with the Placement Service are actively seeing positions, it would be inaccurate to make the generalization that [over 100] people are competing for [38] jobs." Good point! Because the MLA job list is currently open to the public on the MLA website and the MLA membership is over 1000, it would be like saying that 1000+ people are competing for the ~100 jobs listed this year! But, not all of us are always actively job hunting.

The history of job placement efforts in MLA have a much longer history, though. In MLA Newsletter No. 16 March-April 1974, we learn that the placement service and the Placement Committee ("in function if not in name") began with a report by Julia Lawton in 1938. A registration fee for the service was initially proposed to be $5.00 (though it was noted that it was "at a time when the hotel rate at the meeting was a mere $2.50"), and would include a personal interview with several members of the committee. In 1939, the rate was settled at $0.50. The structure of MLA was different at the time, and the intent was to have an Eastern U.S. member, a Midwestern U.S. member, and a Western U.S. member. For a registrant to have a personal interview with multiple committee members, it would potentially require substantial travel to each participating member above and beyond the registration fee.

The transitions column was changed to New Faces, New Jobs with the MLA Newsletter No. 17 May-June 1974, and got its own logo in MLA Newsletter No. 39 November-December 1979. It is unclear from the MLA Newsletter when, but the MLA Placement Director position was changed to Placement Officer, and the Placement Committee was disbanded. It may not have existed for long as a committee, but it began with the placement service representatives from the regional chapters under the leadership of a Director and later also an Assistant Director.
Some related work was undertaken later by the Personnel & Administration Subcommittee of the Administration Committee, a likely predecessor of the Career Development and Services Committee. In the mid-1980s, a Placement Service News column became a regular occurrence in the *MLA Newsletter*, announcing an increase in dues to $10.00, and making the first mention of the Placement Service mission in the *Newsletter*, "assisting music librarians who seek initial or new employment [and] to inform members of developments in the job market." This period also made the first mention in the *Newsletter* of the on-site interview opportunities at MLA Annual Meetings, which is a current offering. By 1988, the popularity of the Placement Service desk at the MLA Annual Meetings caused expansion of hours for the desk to be open!

It is interesting to note that in *MLA Newsletter No. 60* March-April 1985 there was "an uncharacteristic dearth of qualified applicants for professional positions in music libraries" in the Boston area. The Boston Area Music Libraries (BAML) posed the questions: "Are libraries and library school graduates hesitant about applying to the Boston area because they perceive it as a closed market? Are there real deterrents, involving pay scales, working conditions, climate, etc.? Or are the people in the job market looking at different kinds of jobs altogether?"

The MLA Conference Mentoring Program was started by the MLA Placement Officer at the MLA Indianapolis 1991 Annual Meeting to "further help a new MLA member feel 'at home' in the organization and in the profession...and help MLA by involving new members with new ideas early on in their careers." The New Faces/New Jobs column was changed to the Transitions column in *MLA Newsletter No. 90* September-October 1992, and has settled into being called Transitions & Appointments since *MLA Newsletter No. 180* Mar-April 2015.

**COGRATULATIONS TO RECENT GRADUATE CASEY BURGESS ON NEW APPOINTMENT AS DIRECTOR OF LIBRARY SERVICES AT MUSICIANS INSTITUTE (MI)**

*By Julie Bill*

Casey officially began her new role as Director of Library Services at the Musicians Institute, College of Contemporary Music, located in Hollywood California, on Monday November 11, 2019. Musicians Institute was founded in 1977 as the Guitar Institute by members of the Wrecking Crew. MI has grown significantly since then with twelve to fifteen hundred students pursuing certificates through graduate degrees in performance, songwriting, composition, and various music industry related studies.

Casey graduated from Indiana University, Bloomington in May 2019 with a Master of Library Science after receiving a Bachelor of Arts degree in Music with a minor in German from Lawrence University. Among many accolades within her undergraduate degree to name a few Casey graduated Magna Cum Laude, maintained dean’s list status, was a member of the Pi Kappa Lambda Academic Music Honor Society, and studied abroad in Vienna. More recently within her graduate degree Casey was awarded the ILS iPad Award.

As a Music Library Association (MLA) student member Casey attended the MLA St. Louis 2019 Annual Meeting.
Casey participated in the mentorship program and found it “very helpful to meet other music librarians and archivists to get a sense of what people are thinking about and what direction the profession is going.” Casey also noted that, “MLA members have been very supportive throughout the transition back to Los Angeles and entering the profession.”

One of Casey’s most valuable experiences to date was working with Misti Shaw in various capacities during her time at Indiana University, noting that it opened her understanding of how librarians directly affect their institution and the profession in general. Casey goes on to mention that Misti is one of her biggest role models on how to be a proactive and effective librarian. Casey’s experience gained in instruction and reference will directly affect her new role as Director of the Musicians Institute Library.

Immediately prior to Musicians Institute Casey held the role of Archives Cataloger at the Los Angeles Philharmonic. Casey acknowledges that it was an extremely valuable experience to see firsthand the kind of work the LA Phil does, which is unique in various respects. Casey also remarked that it was very fun to learn more about LA Phil history, since she grew up in Los Angeles and regularly listened to the Philharmonic play. While Casey’s new role at MI is very different than the LA Phil, she has valuable take-aways from the experience and has made very good friends along the way.

Musicians Institute’s Dean of Industry Jonathan Newkirk notes that Casey offers a clear vision for the MI Library with a demonstrated ability to elevate library services through leadership and academic rigor. MI is very happy to have her on board. In addition to her work with Musicians Institute Casey is currently a vocalist and marketing committee member with Los Angeles based Vox Femina.

Previous positions held by Casey include Digital Media Metadata Manager, University Archives, Indiana University; Copyright Researcher, Media Digitization and Preservation Initiative, Indiana University; Reference, William and Gayle Cook Music Library, Indiana University; Archival Intern, Irish Traditional Music Archive; Reference Assistant, Seeley G. Mudd Library, Lawrence University; Musicology Intern, IES Abroad, Vienna Austria; Music Intern, National Geographic New York; and Music Licensing Intern, Warner Chappell, Los Angeles.

Readings in Job Placement and Diversity

"....what I am trying to get across is that inclusion does not happen by accident. Groups that have had their cultures marginalized since the inception of this country will not all of a sudden decide to patronize our organizations. It is up to us to create spaces that have value for members of these communities. We need to make sure they see themselves represented in our archives, collections, and programs. They must feel like we value their cultures as much as any other culture. But most of all, they must feel like they can truly be stakeholders and have a say in what we do."

Part I: Diversity, Equity, & Inclusion in Library Services


Abstract: This article will explore collaborations between the University Libraries and the campus community in implementing diversity and inclusion initiatives on campus through participation in the National Coalition Building Institute (NCBI). The article will take an in-depth look at the prejudice reduction and discrimination trainings conducted in the FSU Libraries, and how the trainings contributed to implementing the Libraries' strategic initiative for diversity and inclusion. These partnerships between the Libraries and the campus community exemplify successful collaborations needed to achieve preeminent institutional goals like diversity and inclusion. FSU has been recognized for Higher Education Excellence in Diversity, and is a national Diversity Champion since 2014 (Insight into Diversity: online).


Abstract: There are a number of ways that libraries can incorporate social justice work into everyday practices. Even in technical services and collection development work, which are not traditionally considered public-facing, librarians still produce work that is used by the public. We should therefore adopt best practices that highlight principles of social justice and inclusion. In this article, we discuss some of the projects and methods we have developed at the Vassar College Library to do this.


Abstract: This case study explores services academic libraries provide to students with disabilities and the impact these can have on the success and experience of these students. The study focuses on staff training and outreach programming. The authors examine the academic library literature surrounding these topics, provide examples of programming initiatives at the University of Tennessee Libraries, and include a curated list of local and national resources for supporting people with disabilities. Strategies are recommended for working with local and campus organizations to provide training and resources within the library along with suggestions for strengthening support services for this growing population.


Abstract: This article examines racism and the culture of Whiteness in academic libraries in three major areas of public services: space, staffing, and reference service delivery. The authors perform a critical discourse analysis, drawing on critical race theory, critical geography, critical education, and social psychology to examine foundational library scholarship and professional
standards. Academic libraries, as products and representations of their parent institutions, are situated within the well-documented systemic and institutional racism of higher education in the US. It is seen in the organizational culture and hiring practices of libraries, which are overwhelmingly staffed by White workers, while serving an increasingly diverse student body. Finally, it is reflected in the traditional tenets of reference service delivery, including approachability, responsiveness, and objectivity. The authors argue that racism is embedded in academic libraries through a culture of Whiteness. Consistent with social justice traditions in librarianship, they offer tools and suggestions to realign the profession with antiracist values and practices that will enable libraries to better serve their communities.


Abstract: Diversity is a cornerstone of the library profession and the Association of College and Research Libraries (ACRL) has recently announced a renewed emphasis on diversity and inclusion. In response to this initiative, this paper will review the current academic literature relating to diversity initiatives in academic libraries. Specifically, it will discuss diversity as it pertains to staffing, culture, collections, services and programming. These five areas are good starting points for libraries to reflect on the current state of diversity at their institutions and plan for meaningful change.

Dali, Keren and Nadia Caidi. "Diversity by Design." The Library Quarterly 87, no. 2 (April 2017): 88-98. DOI: 10.1086/690735

Abstract: In this article, we introduce the concept of diversity by design. This concept is relevant to library and information science (LIS) education, professional environments, and partnership-based community engagements. Building on our experience as educators and researchers, we illustrate this concept in the context of LIS graduate education and invite readers to contemplate whether this concept makes sense to them and, if yes, how it works in their respective workplaces and communities. We interrogate the term “diversity,” bringing to light the multiplicity of contexts that give diversity meaning and life in our complex field. By so doing, we demonstrate that diversity, broadly conceived, is foundational to LIS and that discounting or underappreciating its pivotal function may have a disintegrating effect on our practice, scholarship, and education.


Abstract: This article presents a case study of an urban academic library's attempt to identify factors that influence the perceptions of students of color concerning the library as a welcoming space. The goal of this study is to determine if there are qualitative divergent factors along racial lines concerning how students use this library. The research is grounded in the theory of symbolic interactionism and Critical Race Theory. The authors then used these theories to focus on three themes that emerged reflecting racial differences among library users. This project adds to the limited scholarly research concerning the influence of the library on the experiences and the retention and success rates of students of color.

*Abstract:* This article explores cultural competency in the context of the archival profession in the United States. The author reviews the cultural competency framework; and the pertinent literature of archives, library, and information studies (LIS) and beyond; and surveys activity within the archival field. The author also connects cultural competency to archival principles and practice, and offers a call for further research to develop cultural competency within the profession. Cultural competency is offered as a framework for equity, diversity, and inclusion work that is accessible and available to all, and as one that provides a way forward particularly for dominant-culture archivists. Furthermore, archivists can contribute uniquely to the discourse on cultural competency within LIS; this article responds to the call for, and encourages more, discourse with LIS.


*Abstract:* When researching historical topics, government statistics are often viewed as the most reliable source of information, lending credibility to the researchers' arguments by providing documentary evidence of how society is changing. In investigating issues related to equity, diversity, and inclusion, these statistics serve as benchmarks for the progress (or lack thereof) on how historic injustices are being addressed. Therefore, it is imperative that the information be reliable, verifiable, and available. In this case, the Internet Archive may have the missing pages on their website, but there's no guarantee that the desired information was captured, whether because pages were missed or snapshots missed important updates. There is also no guarantee that this nonprofit, nongovernmental website will continue to be available in the future. Without reliable access to government information, researchers will not be able to document what was available on governmental websites, and an important source of public policy data will be lost to future researchers.


*Abstract:* This article is based on the opening keynote address of the 27th annual North Carolina Serials Conference. It discusses principles and practices of diversity, equity, and inclusion within the context of technical services. Emphasis is placed on routine rather than extraordinary activities supporting collection development, resource description, and discovery and access.


*Abstract:* The field of library and information science (LIS) has long struggled with issues of diversity and inclusion in the composition of information professionals, in educational content, and in connecting with many communities. Yet the field has also produced many innovative approaches to meeting unique community needs and incorporating issues of justice, rights, and
equity into educational activities. Although these approaches rarely connect education and advocacy, connecting these two can both facilitate better sharing of best practices in these areas and enable the educational and professional efforts of the field to better complement one another. Building on the “virtuous circle” concept that a truly effective focus on inclusion in the field will require involvement of both educators and professionals, this article offers a series of cases from LIS education programs and information institutions focusing on intersecting issues of diversity, inclusion, rights, justice, and equity.


Jaeger, Paul T., John Carlo Bertot, and Mega Subramaniam. "Preparing Future Librarians to Effectively Serve Their Communities," The Library Quarterly 83, no. 3 (July 2013): 243-248. DOI: 10.1086/670699

Abstract: The field of library and information science (LIS) continues to struggle with the issue of diversity and inclusion. As we are perpetually working to increase racial and gender diversity in the profession, the definition of diversity continues to broaden to include socioeconomic status, education, language, literacy, age, sexual orientation, ability, geography, and much more. It is disheartening that the composition of our profession does not reflect the diverse patrons and communities that we serve. In preparing the next generation of librarians, LIS programs need to be able to groom culturally competent librarians who can serve these broadening communities. In this article, we urge LIS programs to develop the audacity and desire to experiment with their programs and saturate LIS education with elements of diversity and inclusion. We call for more dialogue in the form of symposia, panels, and discussions that will transform our LIS programs to be relevant to our communities.


Abstract: The Future Voices in Public Services column is a forum for graduate students in library and information science programs to discuss key issues in academic library public services, to envision what they feel librarians in public service have to offer to academia, to tell us their visions for the profession, or to share research being conducted in library schools. We hope to provide fresh perspectives from those entering our field, in both the United States and other countries. Interested faculty of graduate library and information science programs, who would like their students’ ideas represented in these pages, are invited to contact Miriam L. Matteson.


Abstract: As director, the author’s role has been largely behind the scenes: supporting the formation of this team, providing time for all staff workshops, and helping manage both internal and external requests for the team's time and assistance, all with the goal of building an inviting, sustainable, reflective, and intellectually challenging approach to doing this work throughout the library. For her, this has also been about more intentionally aligning her long-standing commitment to teaching and learning with social justice theories and practice. She believes that
the efforts to build capacity and deepen the collective understanding of diversity within the
countexs of higher education and the campus community have strengthened the instruction and
public-service offerings significantly, fostered a deeper engagement with these issues among
staff, and positioned to contribute more fully to campus diversity committees and programs. As
director, after more than two years of doing this work very intentionally, she feels that her
understanding of how to align the expertise with campus diversity initiatives has increased
significantly.

Patterson, David. "Information Literacy and Community College Students: Using New Approaches to Literacy
Theory to Produce Equity," The Library Quarterly 79, no. 3 (July 2009): 343-361. DOI: 10.1086/599124

Abstract: Librarians in community colleges have engaged in information literacy (IL) for decades,
but their theorizing of IL has never taken equity as a starting point. This article asserts that IL
theory radiating from equity requires the animating dynamics that conceptual advances in
literacy theory offer. By examining early moments in librarianship to understand librarians’
relationship to equity and drawing on Jean-Luc Nancy’s contrasting notions of globalisation
(globalization, resulting in misery) and mondialisation (world forming, resulting in a just society)
as a framework for reenvisioning IL, I identify new approaches to IL that are particularly well
suited to producing more equitable educational outcomes for community college students.
Synthesizing concepts from researchers who have applied new thinking about literacy to their
conceptualizations about information literacy, I celebrate approaches to IL in which students,
critically engaged in creating meaning, are positioned as producers of information.

Real, Brian, John Carlo Bertot, and Paul T. Jaeger. "Rural Public Libraries and Digital Inclusion: Issues and

Abstract: Rural public libraries have been relatively understudied when compared to public
libraries as a whole. Data are available to show that rural libraries lag behind their urban and
suburban counterparts in technology service offerings, but the full meaning and effect of such
disparities is unclear. The authors combine data from the Public Library Technology and Access
Study with data from smaller studies to provide greater insight to these issues. By filtering these
data through the digital inclusion framework, it becomes clear that disparities between rural and
nonrural libraries are not merely a problem of weaker technological infrastructure. Instead, rural
libraries cannot reach their full customer service potential because of lower staffing (but not
lower staff dedication) and funding mechanisms that rely primarily on local monies. The authors
suggest possible solutions to these disparities while also discussing the barriers that must be
overcome before such solutions can be implemented.

Scott, Rachel. "Strategies That Public Libraries Use to Build Communities." Public Library Quarterly 30, no. 4

Abstract: This article is a companion to “The Role of Public Libraries in Community Building,”
which appeared in Public Library Quarterly 30, no. 3. That article explored five facets of public
libraries as agencies of community building: (1) how libraries serve as a conduit to access
information and to learn, (2) how libraries encourage social inclusion and equity, (3) how libraries
foster civic engagement, (4) how libraries create a bridge to resources and community
involvement, and (5) how libraries promote economic vitality within the community. The goal of
this article is to provide concrete examples of library community building. The focus here, therefore, is on the specific strategies that libraries employed to create and operate library programs that effectively built a library community.


*Abstract:* Diversity is a familiar topic in library and information science, but how diverse are ARL collections and periodical indexes? This study measures ownership of and access to African American and Latino periodical literature to illustrate both the successes and failures in promoting racial and ethnic diversity in research libraries.


*Abstract:* We incorporate the perspective of diversity in order to discuss accessibility problems in LIS. “Diversity” is defined as the ability to create and ensure inclusive information access and services for different user groups. We outline the results of our study on library website accessibility for screen-reader users. Based on our findings, we argue that the inaccessibility of library websites is primarily a problem of diversity rather than being merely a technical issue. The high-level implications of this problem indicate the need to adopt inclusive principles that require usability beyond accessibility for all user groups in library web design. To meet this goal, we propose an inclusive information architecture specifically focused on screen-reader access. Our intention is to present broader guidelines for information design by illustrating one way in which inclusive principles can be applied to library website design by expanding and customizing the information architecture to meet the individual needs of diverse user groups.

**Part II: Diversity, Equity, & Inclusion in Librarianship**

Faculty Diversity. National Center for Faculty Development & Diversity. [https://www.facultydiversity.org/](https://www.facultydiversity.org/)

The National Center for Faculty Development & Diversity is an independent professional development, training, and mentoring community for faculty members, postdocs, and graduate students. The NCFDD is 100% dedicated to supporting academics in making successful transitions throughout their careers. This is a subscription service, but many universities have institutional memberships. [https://www.facultydiversity.org/institutions](https://www.facultydiversity.org/institutions)


ALA’s Office for Diversity “serves as a clearinghouse for diversity resources and a focal point for administering and fostering diversity as a value and key action area of the Association.” The site includes links to their scholarships (including the Spectrum Scholarship Program [http://www.ala.org/advocacy/spectrum](http://www.ala.org/advocacy/spectrum)) and grants as well as resources for staff recruitment, strategic planning, and diversity statistics.
ARL’s programs to recruit underrepresented groups for research library positions, which include the Leadership and Career Development Program (https://www.arl.org/category/our-priorities/diversity-equity-inclusion/leadership-and-career-development-program/) and the ARL/SAA Mosaic Program (https://www.arl.org/category/our-priorities/diversity-equity-inclusion/arl-saa-mosaic-program/).


Abstract: In this article, we seek to seed an honest conversation about how librarianship needs to meaningfully address systems of structural oppression in order to actualize diversity and inclusion initiatives at large. We will investigate issues of recruitment, retention, education, and mentorship within the library and information science profession through the lens of our experiences as women of color, and as early-career librarians; we will also weave relevant insights reflected from within the literature to support our narratives. Central to this work is an understanding of the barriers that people of color (POC) face in our workplaces and the profession at large; we will discuss this at length throughout. Finally, we will conclude with recommendations on how the profession, as a whole, can do better at retaining and supporting its marginalized workforce. This is a call to action for librarians at every level to hold themselves accountable for the ways in which they are complicit within systems of oppression and inequality. Concurrently, this article aims to generate momentum in coalition building as a tool for POC attempting to navigate the overwhelming whiteness evident within the profession.


Abstract: This paper traces the published literature on whiteness in libraries, identifying major themes in that literature, and then highlights the importance of decentering whiteness for moving the information professions forward. Engaging a dialogic ethnographic methodology, this paper was borne of conversations between librarians of color who worked in the same predominantly white library. The salient themes from those dialogues were the many ways that adherence to whiteness in libraries has had deleterious affective and career implications for librarians of color. The authors argue that to decenter whiteness in libraries and other information centers, it is crucial to center the experiences and well-being of librarians of color; diversify the ranks of librarians through bold initiatives, significantly increasing the numbers of librarians of color; and make large-scale incisive structural change at organizational levels. The paper concludes with an invitation for all information professionals to participate in inclusiveness initiatives by moving from microaggressions to microaffections.

“Why are libraries, who pride themselves on inclusion, become less diverse from frontline support staff to the top library director positions? What can we learn from our access services units when it comes to diversity of workforce? I ask these questions because I would like to start a conversation and to listen to those who know better than me…”


Abstract: Although there has been increasing attention to diversity in librarianship, little attention has been paid to librarians with disabilities. This study uses a mixed methods approach, using results from a survey and in-depth follow-up interviews, to investigate some of the characteristics of Canadian university librarians with disabilities, their job satisfaction, their perceptions of their workplace climate for diversity and accessibility, and the factors that influence their workplace perceptions. Although librarians with disabilities report a generally high level of job satisfaction, they are less satisfied with some areas related to workplace stress and job flexibility than librarians without disabilities. Librarians with disabilities also report less confidence that their workplace is inclusive, values diversity, and is understanding of disability-related issues. Factors influencing the work experience of university librarians with disabilities include a collegial environment, supportive colleagues and supervisors, job flexibility and autonomy, clear priorities and reporting structures, reasonable expectations about workload, time pressures and short deadlines, effective structures and processes to ensure accessibility, an accessible physical environment, and, most importantly, an understanding of disability and awareness of disability-related workplace issues.

Poole, Alex H. “Pinkett's Charges: Recruiting, Retaining, and Mentoring Archivists of Color in the Twenty-First Century.” *The American Archivist* 80, No. 1 (2017): 103-134. DOI: 10.17723/0360-9081.80.1.103

Abstract: This article focuses on ethnic and racial diversity in the archival profession. It draws upon the experiences, reflections, and recommendations of twenty-one Harold T. Pinkett Minority Student Award recipients to suggest ways in which the archival profession, especially the Society of American Archivists, can improve its recruitment, retention, and mentoring of archivists of color. The study's participants discussed their undergraduate experiences, information and library science (ILS) education, entering the archives field, mentoring relationships, working with ethnically and racially diverse materials and people, the Society of American Archivists, and lessons learned and advice to young archivists. They stressed the importance of networking, professional development, professional organizations, and openness to experimentation. Last, the article suggests five areas for future research.


The writers report on some revisions made to the 1997 study conducted by the Working Group Surveying Music Library Personnel Characteristics of the Music Library Association (MLA), which aimed to collect information about MLA's members, the history of the profession, and how MLA...
represents itself to others. They also consider the diversity of the organization—the inclusion of customarily underrepresented racial groups—as it compares to similar organizations and to the constituencies served by MLA members.


Following the findings from the “MLA Survey of Personnel Characteristics, 2009,” that pointed to discrepancies between the racial and ethnic diversity of MLA members and general population, an analysis of the diversity of MLA's patron base and an assessment of other organizations' efforts at diversity are analyzed. Recommendations for efforts by MLA to address these discrepancies as well as justification for making such efforts follow.


**Abstract:** This paper aims to provide an annotated bibliography of literature on diversity initiatives for 2010-2015 in academic libraries, both in USA and internationally. It aims to help librarians interested in fostering a welcoming and supporting environment for all individuals and engaging library community in discussions about diversity.


**Abstract:** Goals for achieving diversity among library and information studies (LIS) students and the workforce will remain frustrated until root issues of diversity in LIS faculty are addressed. Students from underrepresented populations are typically drawn to academic programs where they believe the faculty can relate to their experiences and feel that the academic programs include their perspectives. For these conditions to be met, LIS faculty must become much more racially diverse than they are currently. Key aspects for increasing diversity among LIS faculty are to increase the diversity of LIS doctoral students, who will be the new generations of LIS faculty, and for LIS programs to offer courses that meet the needs of these diversified populations. This article will examine the current state of diversity issues related to the education of LIS doctoral students, through the lens of the fourteen U.S.-based members of the iSchools caucus that offer LIS master's and doctoral programs. We will examine pedagogical initiatives that focus on diversity in LIS programs and federally funded grants that have supported recruitment efforts for doctoral students. Collectively, these issues will be used to identify possible strategies that can serve to promote diversity in LIS doctoral education.
Norfolk, here we come!
MLA in Norfolk, Virginia, Feb. 26-29, 2020

We’re in for a fine meeting and wonderful program. Just some of the highlights include:

- Music of Norfolk featuring the Moses Myers House Sheet Music Collection and the Frank Guida & The Norfolk Sound
- Help in traversing the shoals of your first library job
- The future of music libraries
- Experiences in launching new delivery systems for streaming audio reserves and performance archives
- Frameworks for discovering relationships between people and music put into context
- Music for silent film in the digital era
- Publishing opportunities in music librarianship
- New approaches to library services
- Old approaches to library services
- Plenaries, interest groups, committee meetings, metadata, organ tours, chapters, poster sessions, yoga, receptions, social interactions, retirees and newbies, music, dancing, dogs & cats living together!

It’s all here during this our 89th annual meeting!

Early meeting registration rates end on January 15, 2020!

Early, Member $250  
Regular, Member $370  
Regular, Student $80  
Early Career; Part-Time;  
Reduced For Work $140
Accompanying Person $125  
Early, Non-Member $350  
Regular, Non-Member $470  
Single Day $125  

If you need to change anything after completing meeting registration, please contact the MLA Business Office directly: (608) 836-5825, mla@areditions.com.

**Hotel reservation rates are good until February 3!**

- Single $179/night  
- Double $179/night  
- Triple $199/night  
- Quad $219/night  

+ 14% city sales tax and $3.00 occupancy tax per night per room, subject to change  
FYI, per our contract with the hotel, you will be charged for the first night when you make your reservation.

**COMMUNITY CHOICE PROGRAM SELECTIONS**

The following presentations were selected for the first-ever Community Choice program session at an MLA annual meeting. They were selected via open ballot by the MLA membership at large.

- “You Have to Be Carefully Taught: Applying Principles of Social Justice and Inclusion to Music Information Literacy Instruction,” Sam Crawford, California Institute of the Arts  
- “The Past, Present, and Hopeful Future of the Collections of Cinema and Media Music Database,” Jeff Lyon, Brigham Young University, Heather Fisher, Saginaw Valley State University, Michael Harris, The University of Memphis, and Joshua Henry, Rider University  
- “Using Information Literacy Sessions to Introduce Digital Humanities Methods and Tools,” Laurie Sampsel, University of Colorado Boulder

These presentations are scheduled for a Community Choice program session during the MLA Norfolk 2020 Annual Meeting and will also be live streamed on the MLA website. Sam Crawford is unfortunately unable to present, but we will be hearing from our other presenters.

**CONFERENCE MENTORING PROGRAM**

Will Norfolk be your first MLA Conference? If so, the Music Library Association would like to give you the opportunity to participate in the MLA Conference Mentoring Program.

We are also seeking returning conference attendees who are willing to serve as mentors to our first timers.

Expectations of those participating in the Conference Mentoring Program:

- Ask/Answer questions about the structure of MLA, the purposes of the conference, and how those purposes are carried out in the various forums  
- Attend a session, interest group, poster session, or exhibits together
• Request/Perform introductions to people at the conference

Other opportunities might include sharing coffee or a meal together. Mentors can further assist new MLA members by being friendly and supportive contacts shortly before, throughout, and after the annual meeting.

Participants will be matched prior to the conference, and each person will receive an e-mail with the contact information of your assigned partner.

If you are a mentor or mentee, plan to come to the First-Time Attendees Program, Wednesday, February 26, 5:00-7:00 pm. Participants will meet their match, then head to the Opening Reception together! Mentors will then escort their mentees to the opening reception of the conference at 7 p.m. We will make alternative arrangements for those arriving later.

Sign up to be either a Mentor or a Mentee - Registration deadline: Friday, February 14, 2019

Questions? Contact Joel Roberts, MLA Conference Mentoring Program Coordinator

ROOMMATE CLEARING HOUSE

If you’d like help connecting with someone to room with in Norfolk, you can use the roommate clearinghouse to locate others who are also looking. Please send the following information to Terra Merkey, Roommate Clearinghouse Coordinator:

WHO YOU ARE AND HOW YOU CAN BE REACHED
• Your preferred gender expression
• Any or all the following, as you prefer:
  o email address
  o home/cell phone number
  o work phone number

SPECIFIC ROOMMATE INFO
• Dates for which you need a roommate
• Any other info which is important to you, such as the following (any, all, other, none):
  o My preferred roommate’s gender expression (Male, Female, Does not matter)
  o Whether you’re a smoker/non-smoker and prefer/need to room with the same;
  o Whether you're willing to consider a triple (or not);
  o Whether you can't share with someone who snores, wears perfume, etc.

ALSO, indicate if you already have a room booked, either at the conference hotel or elsewhere. You'll receive a list of others who are also seeking roommates from which you can make your own arrangements. No one chooses a roommate for you.

BUY SOMETHING!

http://www.cafepress.com/shopmla
**MUSIC CATALOGING BULLETIN AVAILABLE**

The November 201 issue (vol. 50, no. 11) and the December 2019 issue (vol. 50, no. 12) 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).

**LATEST VOLUME OF THE MLA BASIC MANUAL SERIES AVAILABLE**

Co-published by A-R Editions and the Music Library Association, Scott Stone’s *Outreach for Music Librarians* breaks ground in taking the music library to its users. This unique volume collects the wisdom and expertise of fifteen librarians at major music libraries around the US, with a commentary by Scott Stone.

Outreach for Music Librarians is a manual about the processes that succeed in bringing music libraries to users, with many new ideas to implement immediately. This manual is divided into three sections: (1) Foundational Principles; (2) Explorations in the World of Outreach; and (3) Outreach in Action. While this volume is aimed at newer practitioners, *Outreach for Music Librarians* offers a breadth of information that will inspire even experienced music librarians to promote their own collections.

This publication, ISBN 978-0-89795-875-6, is the latest release, BM011, in the *Music Library Association Basic Manual Series*.

Institutions & Collections

**RETROSPECT OPERA**

Back in 2014, I and two academic friends decided to start a new recording label to record British operas and related music from, roughly, the period 1750-1945. We were very aware that most of this music, though often extremely successful in its own time, was hardly known at all. It had all been swept under rugs labeled along the lines of “Britain was the land without music” or “British opera virtually disappeared between Purcell and Britten” or “Opera has always been elitist” (all nonsensical claims, of course!). Partly inspired by French labels like Bru Zane, we wanted to a) produce modern editions of the music; b) make professional recordings of the music; c)
accompanied those recordings with accessible scholarly materials, designed to place the music in context; d) get these recordings broadcast. After some consideration, we set ourselves up legally as a charity, which gives us some tax advantages in the UK. The result was Retrospect Opera.

STANDARD PROGRAM LIBRARY

The University of North Texas Music Library has just posted a finding aid of 380 Standard Program Library 16-inch broadcast transcription discs.

The finding aid includes the full list of selections on each item, as well as matrix numbers, and covers a wide range of Standard's output, from jazz (Art Tatum, Ellington, the Dorsey brothers) to popular music (Lawrence Welk, Bob Crosby, Frank Yankovic) to utility audio selections for framing weather forecasts and advertisements.

While it is not yet a complete listing of Standard's releases, it will hopefully be a useful resource.

IAML NEWS

IAML SEEKS HISTORIAN

The role of the IAML Historian is to chronicle the development of IAML as an international organisation. This work can take several forms including, but not necessarily limited to, the following:

- Periodic essays that continue the story as written by Harald Heckmann, Honorary President of IAML, in honour of IAML’s 50th Anniversary in 2001.
- Annual updates to the IAML Chronology published on the IAML website; a calendar of yearly developments, from the creation of IAML to the present day. These updates record, in brief note form, changes to office bearers, significant innovations, projects, awards, conferences, Board activities, and any noteworthy events that have had an impact on the international body.
- Recorded oral histories and written interviews with current or retired members.

The IAML Historian may call upon long-standing members to substantiate information before it is published. The IAML Historian will also work closely with the Secretary General and the IAML Archivist. All material will be reviewed by the Secretary General and the Chair of the Publications Committee before publication on the organisation’s website and/or any other dissemination.

The IAML Historian is selected by the Board and formally appointed by the General Assembly for an initial period of four years, renewable for further periods of two years by mutual agreement up to a maximum of eight years. Each renewal will require formal approval from the General Assembly.

Candidates for the post should send in a letter of interest to the IAML Secretary General.

THE TIME TO RENEW IAML MEMBERSHIP IS NOW

It is time to renew your IAML membership for 2020. The renewal period is open, so I invite you to join or renew now! (For best results, please sign in to your profile before clicking into your renewal session.)

Membership is for calendar year 2020 (January-December), with the following rates:

- Individual membership: $80.00
• Institutional membership: $115.00
• This is different from MLA, which runs on a July to June fiscal year

As a member of IAML, your benefits will include the following:
• Quarterly issues of *Fontes Artis Musicae*
• Voting privileges in IAML elections
• Discounted registration at IAML’s yearly congresses (next up: Prague, Czech Republic, July 19-24, 2020)
• Access to IAML’s online membership directory
• An international network of professional colleagues
• Opportunities for international collaboration on topics vital to music librarianship

Visit [http://www.iaml.info/](http://www.iaml.info/) to learn more about IAML, then consider joining for the 2020 calendar year!

**CALL FOR APPLICATIONS: IAML CONGRESS TRAVEL FUNDS**

The Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel was established in Liesbeth’s honor on 24 February 2017. The H. Robert Cohen / RIPM Fund for IAML Congress Travel was established in 2019 on the occasion of RIPM’s fortieth birthday, in recognition of RIPM’s contribution to international scholarship and of those who created and contribute to it. The cash awards from both Funds are intended to support travel to attend the annual IAML congress.

Application is open to all members of IAML, with priority given to individual members who are attending their first or second congress and who either: (i) began their career as a music librarian within the previous three years; (ii) completed their professional degree in the year before or of the congress; or (iii) are giving a paper, extensive report, or a poster presentation at the congress. All things being equal, some preference will be given to those likely to make an ongoing contribution to IAML. Additionally, for the H. Robert Cohen/RIPM Fund award(s), all things being equal, some preference will be given to those dealing with the musical press, digitization, or databases.

Applicants for an award should receive little or no support from their home institution, library, or any other funding organization. A successful applicant may not receive a second award.

**Applying for an Award**

Only one application per candidate is required; all applicants will be considered for an award from either Fund. Applicants for an award should submit the following:

1. A letter of application in English, French, or German which includes:
   a. the applicant’s reasons for attending the IAML Congress, a description of the applicant’s contribution to it, and why the applicant is a good candidate for an award.
   b. a budget for travel costs to attend the IAML Congress excluding the registration fee. (If the applicant’s institution will not cover the congress registration fee, IAML will try to arrange free registration in conjunction with the local organizing committee when possible.
   c. information about any other support from the applicant’s home institution, library, or any other funding organization.
   d. the number of times the applicant has attended a IAML Congress.
2. A curriculum vitae or resume.
3. One letter of reference submitted directly by its writer to the address below as an email attachment.

Application materials should be emailed in PDF format to Stanislaw Hrabia, IAML President, Chair of the Awards Committee.

**Deadline for all application materials is 31 January 2020.**

The award winners will be notified by 15 March 2020 and will be announced thereafter on IAML-L, the IAML website, etc.

For more information visit:
- The Liesbeth Hoedemaeker-Cohen Fund and The H. Robert Cohen / RIPM Fund for IAML Congress Travel
- IAML Congress in Prague, 19-24 July 2020

**LATEST ISSUE OF CAML REVIEW AVAILABLE**

A new issue of CAML Review (the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres) is now available for viewing or downloading via the journal site: [http://caml.journals.yorku.ca](http://caml.journals.yorku.ca).

**LATEST ISSUE OF FONTES ARTIS MUSICAE AVAILABLE**

*Fontes Artis Musicae* 66(4) is available via the IAML Website at [https://www.iaml.info/efontes](https://www.iaml.info/efontes) or via Project Muse if you have a subscription at [https://muse.jhu.edu/issue/41573](https://muse.jhu.edu/issue/41573).

**Other Organizations of Note**

**CALL FOR NOMINATIONS: OLAC NANCY B. OLSON AWARD**

The annual Nancy B. Olson Award recognizes and honors a librarian who has made significant contributions to the advancement and understanding of audiovisual cataloging.

Nominees shall have made contributions to audiovisual cataloging by:
- Furthering the goals of standardization of AV and/or electronic resource cataloging, including MARC coding and tagging;
- Interpreting AV and/or electronic resource cataloging rules and developing policies on organization for these materials on the national and/or international levels;
- Promoting the understanding of AV and/or electronic resource cataloging, coding, and data exchange for professionals unfamiliar with these materials and processes.

Nominees may be OLAC members, but OLAC membership is not required. The nomination must be accompanied by a statement that provides supporting evidence for the nominee's qualifications. The nominations and statement(s) must be dated no later than December 31, 2019.

Please send nominations and any supporting documentation to Mary Huismann, OLAC Past President.
CALL FOR APPLICATIONS: OLAC CAPC MEMBERS AND INTERNS

OLAC’s Cataloging Policy Committee (CAPC) is seeking applicants for full member and intern positions with terms beginning after the 2020 ALA Annual Conference. Members serve two-year terms with possibility of reappointment to a second two-year term. Interns serve one-year terms with possibility of reappointment to a second one-year term.

Member qualifications are as follows:

Three years of current audiovisual cataloging experience or the equivalent; membership in OLAC; evidence of regular interaction with online cataloging systems or demonstrable knowledge of such systems. CAPC business is conducted during meetings at the ALA Midwinter and ALA Annual conferences and electronically between conferences. Candidates for full member positions must be willing to commit time and funds as necessary to attend one in-person meeting per year of their term.

Intern qualifications are as follows:

An interest in AV cataloging and the willingness to help out with CAPC projects. CAPC business is conducted during meetings at the ALA Midwinter and ALA Annual conferences, and electronically between conferences. Candidates for appointment to CAPC intern positions must be willing to commit time and funds as necessary to attend at least one of these in-person meetings per year.

If you are interested in applying for a CAPC member or intern position, please send a letter detailing your qualifications and your resume via e-mail to CAPC Chair Jessica Schomberg (jessica.schomberg@mnsu.edu) by January 8, 2020. Feel free to contact me with any questions you may have. Appointments will be made after ALA Midwinter 2020.

CALL FOR PAPERS: MUSIC ENCODING INITIATIVE’S MUSIC ENCODING CONFERENCE

The Music Encoding Conference is the annual meeting of the Music Encoding Initiative (MEI) community and all who are interested in the digital representation of music. We are pleased to announce our call for papers, posters, panels, and workshops. The deadline for submission is 22 December 2019. (Note that this is a firm deadline--there will be no extensions.)

Music encoding is a critical component for fields and areas of study including computational or digital musicology, digital editions, symbolic music information retrieval, and digital libraries. This event brings together specialists from various music research communities, including technologists, librarians, music scholars, and students and provides an opportunity for learning and engaging with and from each other. The MEC will take place 26-29 May 2020 at Tufts University in Medford, MA (in metropolitan Boston), hosted by Tisch Library and Lilly Music Library. It is co-sponsored with the Digital Scholarship Group at Northeastern University Library.

Background

The study of music encoding and its applications has emerged as a critical area of interest among scholars, librarians, publishers, and the wider music industry. The Music Encoding Conference has emerged as the foremost international forum where researchers and practitioners from across these varied fields can meet and explore new developments in music encoding and its use. The Conference celebrates a multidisciplinary
program, combining the latest advances from established music encodings, novel technical proposals and encoding extensions, and the presentation or evaluation of new practical applications of music encoding (e.g. in academic study, libraries, editions, commercial products).

Pre-conference workshops provide an opportunity to quickly engage with best practice in the community. Newcomers are encouraged to submit to the main program with articulations of the potential for music encoding in their work, highlighting strengths and weaknesses of existing approaches within this context. Following the formal program an unconference session fosters collaboration in the community through the meeting of Interest Groups, and self-selected discussions on hot topics that emerge during the conference. Interest Groups can also choose to meet May 24, 25, or 26 in various spaces generously provided by the host library. (Please be in touch with conference organizers with requests reserve these spaces.)

The program welcomes contributions from all those working on, or with, any music encoding. In addition, the Conference serves as a focus event for the Music Encoding Initiative community, with its annual community meeting scheduled the day following the main program. We in particular seek to broaden the scope of musical repertories considered, and to provide a welcoming, inclusive community for all who are interested in this work. Participants are encouraged to attend all four days of the MEC:

- May 26: pre-conference workshops, keynote speaker, and opening reception
- May 27: main conference (papers, posters, sessions)
- May 28: main conference (papers, posters, sessions, and closing keynote)
- May 29: community day (open community meeting in the morning, hackathon and interest groups)

**Topics**

The conference welcomes contributions from all those who are developing or applying music encodings in their work and research. Topics include, but are not limited to:

- data structures for music encoding
- music encoding standardisation
- music encoding interoperability / universality
- methodologies for encoding, music editing, description and analysis
- computational analysis of encoded music
- rendering of symbolic music data in audio and graphical forms
- conceptual encoding of relationships between multimodal music forms (e.g. symbolic music data, encoded text, facsimile images, audio)
- capture, interchange, and re-purposing of musical data and metadata
- ontologies, authority files, and linked data in music encoding and description
- (symbolic) music information retrieval using music encoding
- evaluation of music encodings
- best practice in approaches to music encoding
- and the use or application of music encodings in:
  - music theory and analysis
  - digital musicology and, more broadly, digital humanities
  - music digital libraries
  - digital editions
Submissions
Authors are invited to upload their anonymized submission for review to our Conftool website: www.conftool.net/music-encoding2020.

The final (and definitive) deadline for all submissions is 22 December 2019. Conftool accepts abstracts as PDF files only. The submission to Conftool must include:

- name(s) of author(s)
- title
- abstract (see below for maximum lengths)
- current or most recent institutional affiliation of author(s) and e-mail address
- proposal type: paper, poster, panel session, or workshop

all identifying information must be provided in the corresponding fields of Conftool only, while the submitted PDF must anonymize the author’s details.

Paper and poster proposals must include an abstract of no more than 1000 words. Relevant bibliographic references may be included above this limit (i.e. will not be counted within the 1000 word limit). Please also include a short statement regarding your current interests related to music encoding.

Panel discussion proposal abstracts must be no longer than 2000 words, and describe the topic and nature of the discussion, along with short biographies of the participants. Panel discussions are not expected to be a set of papers which could otherwise be submitted as individual papers.

Proposals for half- or full-day pre-conference workshops, to be held on May 26th, should include the workshop’s proposed duration, as well as its logistical and technical requirements.

The program committee will communicate the results of its deliberations on or about January 31, 2020. In case of questions, feel free to contact: conference2020@music-encoding.org.

Program Committee
- Richard Freedman (Committee Chair), Haverford College
- Vincent Besson, Centre d'études supérieures de la Renaissance, Université de Tours
- Margrethe Bue, National Library of Norway
- Joy Calico, Vanderbilt University
- Elsa De Luca, NOVA University of Lisbon
- Stefan Münnich, University of Basel
Other Organizations of Note, continued

- Anna Plaksin, Max Weber Stiftung, Bonn
- David Weigl, University of Music and Performing Arts Vienna

Local organizing Committee

- Anna Kijas (Committee Chair), Head, Lilly Music Library, Tufts University
- Julie-Ann Bryson, Library Coordinator, Lilly Music Library, Tufts University
- Sarah Connell, Assistant Director, Women Writers Project, Northeastern University
- Julia Flanders, Digital Scholarship Group Director, Northeastern University
- Jessica Fulkerson, Lecturer in Music, Tufts University

CALL FOR NOMINATIONS: ARSC AWARDS FOR EXCELLENCE

You are invited to propose candidates for the 2020 ARSC Awards for Excellence in Historical Recorded Sound Research. The deadline for nominations is December 31, 2019.

Eligible publications include any original work—book, monograph, article, liner notes, conference proceedings, or electronically-published materials—first published during 2019. The ARSC Awards typically recognize histories, discographies, or biographies representing the "Best Research" in these recording genres: Blues, Gospel, R&B, and Hip-Hop; Classical Music; Country, Folk, or Ethnic Music; Jazz; and Rock and Popular Music. Additional categories include: Record Labels, Manufacturers, or Phonographs; and General Research on the History of Recorded Sound or Preservation or Reproduction of Recordings.

CALL FOR NOMINATIONS: ARSC LIFETIME ACHIEVEMENT AWARD

The ARSC Lifetime Achievement Award is the highest honor the Association can bestow. It is presented each year to an individual in recognition of his life's work in historical recorded sound research, and is judged by the following criteria:

- This individual, through a body of published work, set standards worthy of emulation by others; contributed significant original approaches to his field; and exhibited persistence and dedication over an extended period in the pursuit of knowledge about recorded sound.
- The state of knowledge in this individual's field would be noticeably poorer without his contribution.
- Specific works by the individual should be cited in support of this award. These works must meet, individually or as a whole, the criteria for ARSC's Awards for Excellence as defined above.

CALL FOR NOMINATIONS: ARSC AWARD FOR DISTINGUISHED SERVICE

The ARSC Award for Distinguished Service to Historical Recordings honors a person who has made outstanding contributions to the field in forms other than the publication of research, such as (but not limited to) reissue programs or projects, engineering skills, and editorial and publishing activity.

LATEST ISSUE OF THE ARSC NEWSLETTER NOW AVAILABLE

The Association for Recorded Sound Collections is pleased to announce the publication of ARSC Newsletter 151 (Fall 2019).
ARSC CONFERENCE INFO AND CALL FOR PRESENTATION PROPOSALS

The 54th annual ARSC Conference will be held May 20-23, 2020, in Montreal, Quebec.

Conference programs will take place at the Delta Hotel. Nearby attractions include Place des Arts, the Montreal Museum of Fine Arts, the McCord Museum, the Underground City, and McGill University’s Schulich School of Music and Marvin Duchow Music Library.

More information will be posted at: http://www.arsc-audio.org/conference.html

Questions regarding the conference should be directed to Brenda Nelson-Strauss, ARSC Conference Manager.

ARSC Conference Presentations: Proposal (PDF) Deadline, January 4, 2020

Music Publications for Free Perusal

BLACK GROOVES

Black Grooves, hosted by the IU Archives of African American Music and Culture, is available at www.blackgrooves.org. The November issue features releases in classical, jazz, gospel, R&B/soul/rock/funk, and international releases. The December issue--the Holiday Edition--features releases from all over the world and genres to get you in the holiday spirit!

Volunteer reviewers for coming issues are needed. Email Brenda Nelson-Strauss, Editor, Black Grooves, for details.

CD HOTLIST: NEW RELEASES FOR LIBRARIES

CD HotList: New Releases for Libraries is freely available. The December issue’s recommendations include a magisterial new recording of Steve Reich’s _Drumming_ by percussionist Kuniko; a live recording from the farewell tour of Jan Garbarek and the Hilliard Ensemble; a live album by Johnny Griffin and Eddie “Lockjaw” Davis; Cajun fusion from the Revelers; a collection of postpunk music from Sheffield; and an all-reggae World/Ethnic section; and much more.
MUSIC LIBRARY ASSOCIATION
BOARD OF DIRECTORS

Officers
Susannah Cleveland, President
Mark McKnight, Past President
Misti Shaw, Recording Secretary
Tracey Rudnick, Administrative Officer
Janelle West, Assistant Administrative Officer

Members-at-Large 2018-2020
Rachel Fox Von Swearingen, Parliamentarian
Beth Iseminger, Fiscal Officer
Bruce J. Evans, Planning Officer

Members-at-Large 2019-2021
Kimmy Szeto, Assistant Parliamentarian
Anne Shelley, Assistant Fiscal Officer
Jonathan Sauceda, Assistant Planning Officer

Special Officers
Stephen Mantz, Advertising Manager
Wendy Sistrunk, Convention Manager
Andrew Justice, Assistant Convention Manager
Lindsay Hansen Brown, Development Officer
Melissa E. Wertheimer, MLA Archivist
Sara Outhier, Placement Officer
Lisa Shiota, Publicity & Outreach Officer
Katie Buehner, Web Manager

MLA NEWSLETTER
ISSN 0580-289-X

Michelle Hahn, Editor
John Baga, Member Publications Editor

The MLA Newsletter is published six times a year: February, April, June, August, October, and December, and is open to the public free of charge. The purpose of the MLA Newsletter is to keep the membership of the Association informed of events and activities presented by the Association and its members. Groups within the administrative structure of the Association are encouraged to submit content. The deadline to submit content is the 1st of each publication month.

All images courtesy of the Editor unless otherwise noted.