FROM THE CHAIR...

An MLA Midwest Chapter membership must be one of the best deals in town! For a mere $5.00 a year you have the opportunity to participate in great programs such as the Midwest Librarian Exchange Program, to attend our informative annual meetings, and to receive the chapter newsletter, MIDWEST NOTE-BOOK. Some of our members are so excited about the Chapter and its activities, they've paid their dues through 1997! Others haven't been quite that enthusiastic (I know, I know... it slipped your mind). Well, the renewed ones can be found in this issue. Can't remember if you paid or not? Want to know if you're one of the diligent ones who's paid up for all of next century? Check the address label on the newsletter. There should be a year indicated on the label next to your name. If it says 93, send in those dues!

A search for a new editor is now underway. If you are interested in this position, contact either Rick Jones or Leslie Troutman for details.

Thanks are also due to Allie Goudy (Western Illinois University), Program Chair and Robert Delvin (Illinois Wesleyan University), Local Arrangements Chair for last fall's excellent program. One of the outstanding features of October's meeting was the amount of music we were able to enjoy. The "New Music Cafe" and the organ recital by Ann Marie Rigler were both excellent concerts. Again, thanks to Allie, Bob and all those not named here who contributed so much to our meeting.

Leslie Troutman, Chapter Chair

SUMMARY OF THE 1994 ANNUAL MEETING

The Midwest Chapter of the Music Library Association met in Bloomington, Illinois, on 27-29 October 1994 as the guests of Illinois Wesleyan University, Illinois State University, Thursday afternoon was filled with meetings of the Chapter standing committees (Publications, Cataloging, Membership, Public Services, Preservation, and By-Laws). In the evening a "New Music Cafe" was held at which Bloomington-area composers presented and spoke about their compositions.

On Friday, the formal sessions of the meeting began with a presentation entitled "The Joys of Music Collecting" by Dr. Minor Myers, President of Illinois Wesleyan. A second, related session entitled "The Illinois State University Circus Collection" was presented by Stephen Gossard and Kim Lloyd of ISU. After the Business Meeting and Chapter Luncheon, the Chapter Cataloging and Public Services Committee jointly presented a session entitled "New Hats on One Head: Split Positions and Music Librarians." Panelists included Linda Hartig of the University of Wisconsin-Milwaukee ("Split Positions"), Beth Christensen of St. Olaf College ("I Can See Clearly Now: The View from The Other Side of the Director's Desk"), and Bonna J. Boettcher of Bowling Green State University ("Multiple Hats on One Head: Support Staff in Music Libraries"). Copies of these presentations appear elsewhere in this issue. This was followed by a session in copyright issues: "Shades of Gray: A Practical Discussion on Copyright Issues and Concerns," Panelists included Bonna J. Boettcher (Bowling Green State University), Laura Gayle Green, and Anne Sylvester (both of the University of Missouri-Kansas City).

A summary of these presentations and the questions that followed is also in this issue. The evening was filled with an organ recital by Ann Marie Rigler, a Midwest Chapter member, and a reception sponsored by the Sheen Library at Illinois Wesleyan.

On Saturday morning, Dr. Paul Salmon, Associate Professor of Clinical Psychology at the University of Illinois, presented a workshop on "Stress and Time Management for Music Librarians." Robert Acker, DePaul University, ended with a detail presentation on "Music Interactive Media: Keeping Current." (A report on Dr. Salmon's presentation and Bob Acker's paper will be printed in the May 1995 issue of MIDWEST NOTE-BOOK.)

Stephen Wright, Northern Illinois University, was elected Vice-Chair/Cr-eat-Elect. The next meeting of the chapter will be in November 1995 in Bowling Green, Ohio, as the guests of Bowling Green State University.

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NEW FACES, NEW POSITIONS

In November 1994, Victor T. Cardell began work as Bibliographer for Music and Curator of the Chicago Jazz Archives at the University of Chicago. He comes to the Midwest Chapter after serving as cataloger at the Grolier Club (in New York City, as Librarian/archivist to Virgil Thomson, and as music librarian at New York University, Cornell University, Yale University, and UCLA. His most recent position was as Music Librarian for Special Collections at UCLA. Victor received a Bachelor of Arts degree from Trinity College, a Master of Science in library science from Columbia University, and a Master of Arts in music from New York University. In addition, he has had special education in music copying (The Juilliard School), computer programming (Cornell University), rare books (UCLA and the University of Virginia), and special collections management (UCLA).

Cardell authored "The Archive of Popular American Music: Strategies for the Management of Large Music Archives" (Performing Arts Resources 15 (1990):27-35), "Hartford" and "New Haven" (the latter co-authored with Peggy Daub) in The American Society of Music Librarians, "The Cooperative Preservation Program of RLG's Music Program Committee" (Conservation Administration News 19 (October 1984):2-3), and multiple reviews that have appeared in The Cue Sheet and Notes. He has made presentations for the Music Library Association ("MARC-Based Acquisitions Records for Sheet Music," "Bibliographic Control and Access: The Issues and Options," "Arrangement and Description of Music Archives," etc.), the Southern California Technical Processing Librarians ("Technical Processing of Music Materials in Special Collections"), the Sonneck Society ("The Composing of American Music, I, II, and other organizations and conferences. He has served MLA as the chair of the Treasurer Search Committee, member of the Board of Directors, Fiscal Officer, and member of the Working Group of Sheet Music Cataloging Guidelines, among other positions. He is also a member of the Sonneck Society for American Music (Committee on Minority Issues, Lovens Award Committee), the American Association of Music Libraries, Archives, and Documentation Centres, International Association for the Study of Afro-American Music, and the Association for Recorded Sound Collections. He was also very active in the Southern California Chapter of MLA. He is a member (Chair, Bass-banjo) and has sung in many choral groups, including the Yale Glee Club, the New York University Collegium Musicum, and the Trinity College Concert Choir. He also plays piano, guitar, and the hurdy-gurdy. We welcome Vic to the Midwest and look forward to his active participation in Midwest Chapter affairs.

STEPHEN WRIGHT ELECTED CHAPTER VICE-CHAIR/CHAIR-ELECT

At the Annual Meeting, Chapter Chair Leslie Troutman announced that Stephen Wright has been elected Vice-Chair/Chair-Elect for the Midwest Chapter of MLA. Steve has been music librarian at Northern Illinois University (DeKalb) since 1985 and has held the rank of Associate Professor since 1992. He holds the Master of Music and Master of Library Science degrees from Indiana University.

He has served as chair of the Midwest Chapter Publications Committee since 1990 and as member of the Bylaws Committee since 1992. In the Music OCLC Users Group, Stephen has served as Continuing Education Coordinator (1990-92), as chair of the Nominating Committee (1992), and as a member of the Program Committee (1990).

Wright's term as Vice-Chair begins at the end of the Annual Meeting in 1994 until the same time in 1995, at which time he will begin a two-year term as Chair. At the end of this term (1997), he will serve another year as Past-Chair. We congratulate Stephen on his election and thank both him and the other candidate for election, Donna J. Boettcher, for being willing to devote their time and expertise to the Chapter.

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MIDWEST NOTE-BOOK is edited by Richard E. Jones. Articles and other items of interest are welcomed at 3427 Scarlet Maple Court, South Bend, Indiana 46628 (email at RJones@TSOUTH.MS2.EDU). The Midwest Chapter of the Music Library Association is a tax-exempt, nonprofit organization.

I CAN SEE CLEARLY NOW: THE VIEW FROM BOTH SIDES OF THE DIRECTOR'S DESK

Beth Christensen (St. Olaf College)

During the eighteen months between January 1992 and June 1993, I had the opportunity to serve as director of the library. I first want to acknowledge now that I am safely ensconced back in the familiar surroundings of the Music Library at St. Olaf, the invitation to participate in this panel has provided me with a welcome opportunity to reflect upon my brief experience in the world of general library administration. Although this panel focuses on the unique challenges and rewards afforded by people who split their time between several positions, my reflections about my own experience will be somewhat different. For, although I did work as both music librarian and college librarian for six months, trying to split one's time between two demanding full-time jobs is not an experience I would recommend to anyone (and, quite frankly, it is not one about which I care to reminisce in more than 30-second periods of time.) I will instead reflect upon insights that I have gained since having been St. Olaf College's music librarian, college librarian, and, now, music librarian once again.

St. Olaf College is an undergraduate, liberal arts institution—the kind at which collegial models of governance have an unusual chance of flourishing. Our libraries (the general, science, and music libraries) have long operated with a tradition of governance that fosters open communication and participation at all levels of our institution. When we were between directors in late 1991, our academic dean suggested that, since we were an academic department on campus, he would like to consider a model of governance for the library that was based upon that of other departments: he suggested that we consider a rotating chair with a three-year renewable term. The libraries embraced the idea, and I was chosen as the first college librarian. Since I was scheduled for a sabbatical leave during the 1993-94 academic year, the three-year term was reduced to eighteen months in my case.

The concept of a rotating library administrator is not new. Dickinson College has employed this model for three terms, and, Joan Bechtle, their first rotating library department head, has written eloquently about the benefits of such a model. (I have given her publications on my bibliography.) My purpose on this panel is not, therefore, to be an advocate for or to criticize the practice of rotating library administrators, but rather to reflect upon my experience in a purely
Administrative position and to share some insights that I have gained about being a music librarian and about imminent changes in the governance structure of Libraries in general.

Libraries, by their very nature, have always been in a state of flux. From the time that monks had the traumatic experience of witnessing their role as managers of unique illuminated manuscripts transformed by the advent of movable type, librarians have struggled to collect, organize and disseminate the ever-more rapidly changing world of information. In a move that mirrors the lack of control the monks must have felt when they first heard of Mr. Gutenberg, we have also lost the physical control we used to have over our collections. Information is streaming by on the electronic highway with very little thought to Libraries in the process. Just as cataloging and reference, professional and paraprofessional positions, and general and music information sources become more integrated and interdependent, so library management styles must be flexible enough to respond to these external changes. To quote recent ACRL president Jacqueline McCoy: "Academic Libraries are at a crossroads. Technology, finance, and the changing academic are forcing the Library profession to reevaluate virtually every facet of our perception of Librarianship."

Finances, technology and the changing academy have all contributed to an increase in the number of split positions found in the Library profession. As Libraries expanded dramatically during the 1950s, 1960s and early 1970s, the increase in the number of available positions was met with a trend to specialize and compartmentalize job responsibilities. In turn, the budget reductions we have faced during the past ten to decades have resulted in the need to do more work with fewer people—and having one person perform work that was formerly designated for more than one position often creates split positions. At the same time, however, split positions are also a result of the other two elements of Jacqueline McCoy's statement: technological innovation and changes in the academy have often fused job responsibilities in a much more positive way.

During the past twenty years, general business and business literature has been filled with articles that stress the necessity of participation in the decision-making process by all levels of the organization in order to be able to cope with rapidly developing change. "TQM, or total quality management, has found a place beside OED, AACR2, and RILS in the Library acronym hall of fame. Much that has been written about participatory management, particularly in the guise of TQM, has been abstract, artifically constructed, and difficult, at best, to apply to individual Library settings. I got the following response when I asked one of our fellow MLA, Midwest Chapter colleagues about the total quality management model I had read about at her (or his) institution: "I have heard no reports about how this has proceeded in other departments, and there certainly haven't been any results in 'quality' that I am aware of...I'm a bit puzzled by it all, as are my colleagues in the Music Library. We're planning to lay low and hope it passes over us."

This person noted that administrators tended to spend more time and energy publishing about the schemes than actually implementing them. While professional and paraprofessional positions, and general and music information sources become more integrated and interdependent, so library management styles must be flexible enough to respond to these external changes. To quote recent ACRL president Jacqueline McCoy: "Academic Libraries are at a crossroads. Technology, finance, and the changing academic are forcing the Library profession to reevaluate virtually every facet of our perception of Librarianship."

Libraries have promoted this dialogue and are suddenly available online in the music library in a manner that allows us to better integrate them into our work and processes. General reference sources are also much more accessible to people across campus or within the community. Internet conversations have promoted this dialogue and are having a dramatic impact on how we function as Librarians. Even MLA is now much more aware of the activities and, more importantly, the views of its constituents; it cannot act in isolation, with regular communication...
only through quarterly mailings or annual conferences. Its members now have a daily dialogue on the Internet. In the same manner, libraries can no longer exist without daily interaction with all aspects of their communities or campuses, both externally and internally.

Increased access to information is a privilege that also carries responsibility. Whether or not the change to participation in this information flow is as dramatic at your institution as it was at St. Olaf, it will certainly have an impact nonetheless. While the increased number of split positions in our libraries may have stemmed from budgetary constraints, they also afford us with greater opportunity to become knowledgeable participants in the decision-making process. Technology has spurred us to become more "compleat" librarians, just as it seems to be pushing us to the breaking point with the volume of information it requires us to master.

This year has provided yet another interesting transition as I have returned to the Music Library. I'm back home, and the chance to be surrounded by music reference books, periodicals, scores, and sound recordings is something I will not take for granted for a long time. I missed that environment, and I am happy to once again have found a grounding or "soul" to the work that I do. At the same time, I also have a renewed perspective of the current college librarian. I empathize with worries about the overall library budget as I advocate for more resources in music; I admire her patience and organizational ability as we strive to make decisions at our monthly all-library meetings; and I wish her the best in representing our libraries to a new college administration this autumn. Participatory management takes time and an inordinate amount of energy from everyone involved; but so does democracy. I welcome the chance to have a consistent voice in decisions that are made, and I am confident that the vision the library holds forth will be one of the group as a whole and not that of one person.

Joan Bechtel's conversational mode alludes to the fact that we are not only engaged in conversations within the library, we are part of a much larger effort to preserve the scholarly dialogue. I wish you well in conversations at your own place of work, and, as someone who was recently reunited with a music library, I bring to your attention my renewed joy at knowing that the text of the scholarly dialogue we preserve is set to music.

Bibliography


SPLIT POSITIONS

Linda Hartig (University of Wisconsin-Milwaukee)

When the Public Services Committee and the Cataloging Committee decided to present this session on split positions, I volunteered eagerly to say a few words about positions split between cataloging and reference. After I wrote this up, I did a quick search through the Library Literature on CD-ROM and determined that (1) my opinions are in line with current thought, and (2) the three or four relevant articles I came up with were articles you, too, could come up with by the same quick search—so I did not prepare a bibliography handout. The few articles I read about split positions did alert me to the obvious differences between catalogers and reference librarians as well as concerns about split positions.

One good description I ran across about the basic difference between catalogers and reference librarians was written in a 1994 Library Journal article:

"The cataloger must view the resources of the library as whole, to consider comprehensiveness, consistency, and permanence—not to mention economy of time and money. The reference librarian naturally thinks more in terms of expediency for the immediate demand... No small
With regard to splitting positions, the management advantage for the librarian is the opportunity both to develop new skills and to add variety to the work. One article 

I'm basically a ref-

cataloger. I'm aware that in our entire library, those in split positions, the obvious advantage for the employee can get caught in the middle, especially if one of the supervisors is of higher rank than the other. Again, the employee get caught in the middle. Beyond the problems of supervision, there is the fact that some smaller libraries may not have enough staff time to provide training in new areas—and of course there are always some librarians who may not be open to change. Since we are music specialists, I presume that many of us are wearing at least two hats. If not three hats simply by virtue of the fact that we deal with more than one aspect of the subject. I think what prompted me to volunteer so readily to speak about this issue, is that I have encountered the problems of trying to fit into more than one department in a large library. Because it is a music cataloger whose replacement was two years in coming, I became the primary cataloger of music during that time. I have always had cataloging responsibilities, and I love to catalog music, but I'm not a REAL cataloger, although not exactly

I'm sure you're aware of the problems of trying to fit into two different departments, the advantages of being able to work with the public and catalog as well, far outweigh any possible disadvantages. I'm sure you're all aware of this: the reference librarian who catalogs knows how the bib record is put together, what fields are indexed, how catalogers formulate uniform titles, and so forth. This person can't help but have a firm grasp of searching, which, in turn, helps in teaching searching techniques to the public. Further, the cataloger who knows what it is like to work with the public and to teach the public to use the catalog is better equipped to deal not only with certain reference questions but also with understanding the frustrations of reference librarians over inaccessible backlogs. We all know that cataloging and reference go hand in hand. We read the obvious over and over again: the best reference librarian in the country cannot do successful work without the support of a well-constructed catalog, and the reverse is also true. The work of the best cataloger in the world is lost if not supported by a knowledgeable reference staff. At the very extreme risk of alienating the catalogers in this crowd, I must add that I was very impressed with one of Michael Och's first column, as president in the NLA Newsletter. It was sort of an advice column, the advice based on what he had learned in thirty years as a music librarian. For those of you who don't recall that column, let me refresh your memories:

"The smartest way to begin your career is as a catalogue. Always think of cataloging as a public service. If it's not worth cataloging, it's not worth cataloging well. If it is worth cataloging, it's worth cataloging quickly. Ignore useless rules."

Unfortunately, or maybe fortunately, this is the way I approach cataloging. Certain elements are tied to the public, and others just aren't. With ever-increasing backlogs, why should we spend time on things that have little to do with the public? If one does not work with the public, I can imagine that one could get lost in all those rules to the extent of forgetting momentarily that cataloging really is a public service. We have no reason to catalog materials other than for the public.

Before I yield to the more articulate panel members, I have just one last thing to say about cataloging reference librarians—or rather, reference librarians who catalog! As I've come to know some of you over the past eight years and hear you talk about the problems and successes of your libraries, I'm aware that we are fortunate at the University of Wisconsin-Milwaukee to have a public service staff member in our music collection who is involved in cataloging music materials. We have been allowed, although not exactly encouraged, to participate in the retrospective conversion of music materials. Because of the involvement of public service staff in music, we now have our entire collection represented in the online catalog. Since we never had a card catalog for scores or books about music up in the music collection (only in the music reference), this is truly wonderful! Now not every title is polished up, and many are taken just as they appear in OCLC—and I'm as aware as you that there is a certain amount of garbage in OCLC—but at least our patrons have some access to our entire holdings through the online catalog—and remember, some access is better than no access!

Also, most of our 50,000-item backlog of LPs has been searched, exported, and tagged "in process" by public service music staff. Although we can not search our online catalog for sound recordings without tripping over hundreds of "in process" titles, our patrons have essentially full access to what was previously accessible only through searching discographies, then going to the backlog to see if we had what we knew had been recorded! I'm hardship in the position to give any of you advice, but I can't tell you what it means to me as a reference librarian to have full access to our entire collection and most of the backlog through the online catalog. Given the size of our collection, this would not have been possible without the aid of public service staff in the music collection. So for it if you can!

Sources consulted:


MULTIPLE HATS ON ONE HEAD: SUPPORT STAFF IN MUSIC LIBRARIES
Bonna J. Boettcher
(Bowling Green State University)

As I worked on this paper, I found myself becoming increasingly uncomfortable with the idea of speaking for a group of people to whom I was not significantly related. Whether I was addressing support staff concerns or my ideas of support staff concerns. I asked several Bowling Green State University (BGSU) support staff members to read drafts of this paper and to comment on the content and tone. While many of the concerns of professionals and paraprofessionals may be similar, if not identical, there are issues and viewpoints that are unique to paraprofessional staff. Whether these concerns can be resolved or not, awareness of those concerns can assist in maintaining collegial working relationships.

"Support staff," "paraprofessionals," "library assistants": the various words used to refer to those who hold many positions in libraries may be confusing and, at times, contentious. As Larry Oberg states "there is significant concern about, but little agreement on, nomenclature...the term paraprofessional is a highly charged one" (College & Research Libraries, 1992, 104). Is status/title dependent on degrees held? On the classification of the position held? On the responsibility and authority of the position? Oberg points out the increasing blurring of roles and responsibilities between professional and paraprofessional staff members. Paraprofessional staff may be responsible for original cataloging, collection development, reference, and administration. As an example, the head of BGSU's Access Services department, which includes circulation, interlibrary loan, reserves, document delivery, stacks maintenance, building security, linking, and duplicating, does not hold an MLS, yet the position is upper-middle-management. In my experience, this "gray area," title versus responsibilities becomes increasingly obvious in specialized or branch libraries, where we must rely heavily on support staff to provide a number of services.

While there is a sizeable and growing body of literature focusing on support staff in libraries, very little of the literature addresses support staff in specialized collections, and nothing that I've found to date addresses the issues and concerns of support staff who hold positions with multiple areas of responsibility. Rather than summarize the literature included in the support staff section of the bibliography, I'll outline the duties of one of the staff members in the Music Library and Sound Recordings Archives at BGSU and then will discuss some of the implications of those duties. Anne Tracy holds the title of library associate II. Her primary duties include hiring and training student staff of approximately twenty-five, as well as preparing their weekly pay records and monitoring the student budget; specifically supervising and monitoring all work with sound recordings and reserve circulation; supervising shelving; processing all reserve materials; coordinating physical and equipment maintenance; assisting with reference; and participating in our evening and weekend supervisory rotation. In addition, Anne coordinates a number of special projects, and has participated in several library-wide training programs and committees. She was a member of a library-wide task force charged with developing the all-staff training management III system, and she is co-chairing a committee that has developed a library-wide student staff training program.

What are some of the implications of such a wide-ranging set of responsibilities? First, the disadvantages. For support staff:

1. The position is not as clearly defined as a position with a single focus. With the infamous "other duties as assigned," the staff member may find additional duties being added to her or his position with little chance of change in classification or compensation.
2. Generally, there will be a longer training period for a new employee in the position. The longer the training period, the longer it takes for an employee to feel able to handle a position competently.
3. With greater responsibility comes a greater chance for conflict with the staff member's supervisor. Supervisors may not agree with staff members' decisions on how to handle problems or carry out projects.
4. The staff member may have greater responsibilities, but not authority. The degree of authority given to the staff member may vary and may depend on the managerial style of the supervisor.

For supervisors:
1. More involvement, and time is necessary for training support staff with numerous responsibilities. To avoid frustrating an employee by providing insufficient time to learn a particular area of her/his job, the supervisor may have to prioritize the various areas of responsibility. Other responsibilities will have to be delegated to other staff members until the new employee can learn that part of the job.
2. There is less chance for input into the day-to-day operations as support staff members, who must prioritize a number of tasks. In other words, supervisors lose and/or give up a degree of control.
3. There is an ever-present temptation to shift more responsibilities to support staff positions, particularly as the librarians' duties are increased or shifted.
4. Positions may grow well beyond their approved descriptions according to individual support staff members' interests and abilities. It often is difficult to reclassify positions to reflect increased levels of knowledge and responsibility.
5. Particularly in the case of BGSU, where support staff participation in library-wide committees is given, support staff members will not spend their entire day at their specific jobs, resulting in a loss of work time for the individual department or branch.

There are, however, advantages to positions with multiple responsibilities, both for the support staff personnel and for professionals. For support staff:
1. The job will be more interesting. Varied responsibilities help to eliminate tedium.
2. There is a greater sense of participation and ownership, both in the branch library and in the larger library organization.
3. The staff members may gain a better understanding of the "big picture" of the organization. Decision-making will reflect the knowledge and consideration of organizational goals. In addition, the staff members will have a greater understanding of and appreciation for decisions that are made.

For supervisors:
1. There is greater potential for staff retention and better morale in the workplace, which should lead to greater productivity.
2. Operating decisions may be made more quickly by those staff, who often are in charge of executing the decisions,
I would like to summarize part of a presentation given at the ALAO-SSIG meeting in May of 1994. Two of BGSU's staff members, Anne Tracy (MLIS and Mary Beth Zachary (Head, Access Services), represented on the task force that developed and conducted a Library-wide, system training program, presented their perspectives on their involvement in the program. I think the issues they raised are significant for any paraprofessional position. Many of the issues identified are endemic to a hierarchical mindset, while some diminish the importance of and theoretical grounding gained as a result of completing the MLS, some of the issues also may be the result of differing professional and paraprofessional socialization. First, Anne and Mary Beth indicated that while faculty professionals are educated to assume a mindset in which research and self-teaching are expected, support staff traditionally have been trained or, as Oberg states in his LIBADMIN posting, "we educate librarians, but we train support staff." Participating in Library-wide committees, paraprofessionals may be hesitant to speak out, feeling that their opinions and experiences are not as valued as those of professionals. Paraprofessionals may be hesitant to be in a position of training or instructing faculty or supervisors; faculty or supervisors may not accept instruction from a support staff member. Support staff often do not have the scheduling freedom that administrative staff or faculty may have. Work needs to be completed within a set, 40-hour work week. Some projects may have to wait; supervisors may have to fill in to cover essential services while support staff members attend meetings or complete committee work. Finally, on support staff in music libraries...support staff in music libraries often have background, if not degrees, in music. This subject knowledge greatly enhances job performance in the individual music library, where the support staff member's opinions, ideas, and insights may be highly valued. While music-library paraprofessionals may have opportunities to share their general position-related concerns with other Library support staff members, they don't have a forum for sharing support staff concerns that are unique to music libraries, outside their individual place of employment—to communicate with other music library paraprofessionals or to get a sense of the larger field of music librarianship. I realize that time and funding are crucial issues, but, perhaps, it's time to explore ways to increase the involvement of music library paraprofessionals in the profession.

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SHADES OF GRAY:
A PRACTICAL DISCUSSION ON COPYRIGHT ISSUES AND CONCLUSIONS
A PANEL DISCUSSION, PRESENTED BY
BONNA J. BOETTCHER, LAURA GAYLE GREEN, AND ANNA SYLVESTER

A Report and Summary
by Mark Scharff
(Washington University)

Bonna Boettcher opened the session with an overview of recent copyright legislation affecting music librarians. The Audio Home Recording Act of 1992 treated noncommercial home recording of sound recordings as comparable to previous decisions for broadcast and video materials, i.e., it is generally allowed. The impact of this act upon libraries is still open to debate. The Copyright Reform Act of 1993, apparently near death in a Senate committee, would have a negative impact on the Library of Congress's collections by abolishing the mandatory deposit of materials for which registered copyright is being sought. Bonna also presented a list of issues involving computer software, particularly those items that are copies of copyrighted material, and a bibliography of relevant articles. [NOTE: A copy of Ms. Boettcher's supplement is attached to the end of this article--ed.]

Anna Sylvester continued with some comments about off-the-air recordings, copying computer software, and copying and use of video materials. To her knowledge, guidelines for using off-the-air recordings in class were developed in 1979. Stipulations include:
1) copying to be made by specific request of faculty member, only one "copying event" is allowed per program, regardless of the number of times the program is broadcast;
2) the copy is to be used in a classroom setting or a formal in-home learning program; and,
3) the copy is to be destroyed after 45 days.

Anna further addressed some limitations on the copying and use of computer software. Archival backup copies are generally acceptable, but the archival and backup copies cannot be in use at the same time. Local adaptations and improvements are allowed, but cannot be distributed (either for free or for a fee) without permission. Distributed use of software on a local area network (LAN) requires licensing. With regard to the use of video materials in the library, a recent issue has been the viewing of videos by groups in the library. Among the restrictions on group viewing that are emerging are showings that do not meet defined "educational uses" require licensing and whether the showing is for free or for a fee. Some of the conditions imposed on "educational use" are that the viewing session must be led by a student or teacher, that the audience be limited to students in the class, and that they all occupy the same room. Laura Gayle Green addressed copyright issues that arise with preservation activities and dealing with donors. Damaged and lost material may be reproduced by the library for its collection only if it cannot be acquired commercially and that its unavailability is verified through "reasonable effort," a stipulation difficult to define. If the library accepts a donation of manuscript material representing the donor's work, a standard recommendation is to seek to have the intellectual rights to the material signed over, but Laura acknowledged that not all donors would care to do so. She touched upon the potential litigation over copyrighted material being disseminated via the INTERNET and what effect this litigation would have on the INTERNET's traditionally "hang-loose" culture. She pointed out that many issues will be easier for the librarian to deal with if the library or the campus has a policy to refer to. Quoting some institutions (particularly the University of Georgia and Wellesley College) whose policies have served as models.

Following the formal presentations, attendees had the opportunity to ask questions and raise issues related to the presentations. Among these were:

1) A tangible example of the propagation of copyrighted material over the INTERNET is the periodic postings of sound files of Beatles songs by the original performers. Comments pointed out that the issue was not merely that of network users being able to hear the songs, but of having the capacity to capture, copy, and distribute them without limitations. Someone expressed surprise that the song lyrics database at University of Wisconsin-Parkside had not yet been challenged for copyright infringement. A "flipping" these situations is the growing practice of posting one's work on the INTERNET, a promotional tool for creative artists seeking to build interest in their creations.

2) A donation issue that generated discussion was that of homemade tapes donated to the library. Another was that of individuals subscribing to periodicals and then donating the issues to the library in lieu of a Library subscription (individual subscriptions are often cheaper). Some publishers explicitly forbid this.

3) A return to the issue of multiple-viewer playing of videos brought up a discussion of purchasing performing rights to videos at time of purchase. A small number of libraries were doing so, either selectively or as a blanket policy. This could have a significant impact on collection, since some fees might exceed the cost of the item.

4) A person commented that clearer laws on copyright and fair use would produce better compliance. One reason for the murk is that copyright law is principally case-driven, so the "rules" are developed after the "game" begins.

5) Another person asked about policies on allowing in-library copying of sound recordings for personal use. It appeared that 35-40% of institutions represented did provide for such activity in some way. Although some required that patrons bring in their own equipment to do so.

6) Multiple copies of reserve items came up again. Among the comments was the re-counting of one institution's response to this, which was to consider multiple copies of copyrighted material to be acceptable if the institution owned a corresponding number of the original items. This seemed to satisfy any financial issue raised by copying, such practice might fall into the archive vs. service copy debate, which seemed to allow use of the archival material and the service copy at the same time.

7) Are there problems with copying a tape of a student performance? Consensus was that it was best left to the institution's recording services, and that copyright issues related to the works performed would probably be covered by blanket licensing agreements that most schools enter into with the major licensing agencies. The performer's rights are a different issue.

8) From the perspective of all the anxieties evident during the presentations and discussion, Bonna expressed
concern that librarians were being intimidated into reporting to potentially expensive solutions such as the Copyright Clearance Center to justify copying practices that would be legal according to current law. While not all library copying falls under fair use guidelines, much of it is fair use.

SUPPLEMENTS TO "SHADES OF GRAY"
Bonna J. Boettcher
(Bowling Green State University)

I. Summary of Copyright Legislation

A. Audio Home Recording Act

Passed 28 October 1992
P.L. 102-563
106 Stat. 4237
found in: "Digital Audio Recordings Devices and Media," Title 17 U.S.C., Chapter 10
of particular interest: Section 108. Prohibition on certain infringement actions

"No action may be brought under this title alleging infringement of copyright based on the manufacture, importation, or distribution of a digital audio recording device, a digital audio recording medium, an analog recording device, or an analog recording medium, or based on the noncommercial use by a consumer of such a device or medium for making digital musical recordings or analog musical recordings."

Copyright Reform Act of 1993

Hearings, 3-4 March 1993: (S. u. D o c Y. 89/1:103-11); H.R. Rep. 103-388
Passed the House on 20 November 1993
Sent to the Senate Judiciary Committee on 25 November 1993; still in the Senate Judiciary Committee.

B. Copyright Policy in ARL Libraries

"Copyright Policies in ARL Libraries" (SPEC Kit 102)

Selected Bibliography


**Many thanks to Gordon Theil, member of the MLA Legislation Committee, whose primary area of committee work is course reserves.

COMMITTEE REPORTS

Anniversary Steering Committee

The charge to the Anniversary Steering Committee is to consider appropriate ways to commemorate the 55th anniversary of the founding of the Midwest Chapter, to be celebrated at the 1996 Annual Meeting at Notre Dame. In addition, the committee is considering some longer term activities that might be initiated during or before 1996 and that might be brought to a conclusion in time for the chapters 60th year in 2001. Major goals are:

-- to document the activities and achievements of the Midwest Chapter since its founding in 1941
-- to acknowledge the rich and diverse history of music in the midwest states included in the chapter

Copyright Reform Act of 1993

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or Stephen Wright.

Submitted by Beth Christensen (St. Olaf College), chair

Cataloging Committee

Eleven people attended the annual meeting of the Cataloging Committee on Thursday, 27 October 1994. The committee currently has nine members: Richard Burbank, Paul Cauthen, Grace Fitzgerald, Lynn Gullickson, Mary Huismann (chair), Ruth Inman, Shelley Rogers, Mark Scharff, Anna Sylvester. There were no membership changes during the past year. If anyone is interested in serving on the committee, please contact either Mary Huismann or Leslie Troutman.

The committee, together with the Public Services Committee, is sponsoring the session "Two Hats on One Head: Split Positions and Music Librarians" on Friday afternoon (of the annual meeting).

Lynn Gullickson provided a report of cataloging-related sessions held during the IAML meeting last July in Ottawa.

The meeting ended with its traditional discussion of news and topics of current interest.

Submitted by Mary Huismann (University of Wisconsin-Whitewater), chair

Membership Committee [no report]

Public Services Committee [no report received]

Publications Committee

The Publications Committee met on Thursday, 27 October; the members attending were Stephen Wright (chair), Laura Gayle Green, Anna Sylvester, Grace Fitzgerald, and new member Kim Lloyd. (Ruth Inman was added to the committee later at the chapter meeting.)

The sole topic discussed was the schedule and distribution of responsibilities for the new edition of A Directory of Music Collections in the Midwestern United States. Each committee member will have responsibility for coordinating and editing the entries for one or two states. S. Wright distributed copies of the various state sections (from the previous edition) to the members; the coordinators for each state will send copies of the entries to the respective libraries and ask them to mark additions and corrections. The coordinators will also determine if any new entries are required, and send out a survey (to be provided by S. Wright) when necessary. S. Wright will also provide model cover letters to be used when mailing out the entries.

There was a question as to whether the chapter could reimburse the cost of stamps in order to provide stamped, self-addressed return envelopes. Chapter Chair Leslie Troutman fortuitously dropped in around this time and said that this could probably be done.

The problems of editing the original WordPerfect directory file were discussed; S. Wright offered to provide individual floppy disks for the coordinators, containing the appropriate sections of the old edition. Most of the committee members indicated that editing these files would not be an insurmountable problem.

The projected schedule calls for the entries and surveys to be mailed before the end of the year. Libraries will be asked to return their updated entries or surveys by February; this will allow time for verbal followups at the MLA meeting in Atlanta. The coordinators will then edit the WordPerfect files for their respective state, following a standard page format that S. Wright will design. The edited files should be submitted to S. Wright by the beginning of summer 1995. S. Wright will then edit the entire directory and prepare indexes; the completed directory will be submitted to the MLA Clearinghouse by the fall of 1995. The present intention is to offer a printed-on-demand paper version and an ASCII version (available through the MLA-L filelist and the University Music Library WWW site).

Submitted by Stephen Wright (Northern Illinois University), chair

Midwestern Chapter of the Music Library Association annual business meeting 28 October 1994, Bloomington, IL

Minutes --

The meeting was called to order at 12:30 p.m. by Leslie Troutman, Midwest Chapter Chairperson. Minutes of the 22 October 1993 business meeting in Lexington, KY, were approved as printed in the Midwest Note-Book 2, no. 3 (Jan. 1994).

Treasurer's report

The annual financial report was distributed prior to the start of the business meeting.

Checking account balance as of 1 November 1993: $3,331.53.

Total income: $2,743,75.

Total expenditures: $433,91.

Savings account balance as of 30 September 1994: $705.49.

Total expenditures: $455,84.

It was noted that none of the current year's dues nor any of the 1994 meeting expenses are reflected in this report.

Announcements

Leslie Troutman relayed greetings from Don Roberts, who was unable to attend the Chapter meeting. She also thanked Marty Rubin and Audio Buff for hosting our opening reception. Chapter members were encouraged to think about joining a committee. Both the Preservation Committee and the Membership Committee need new members. If you are interested in joining any committees, please contact either Leslie or the committee chairs.

Committee reports (summaries)

Anniversary Committee (Jean Geil, chair): It has been determined that the first meeting of the Midwest Chapter of MLA took place on December 29, 1941. Therefore, we will be celebrating the 55th anniversary at Notre Dame in 1996. The committee is also looking ahead to a celebration of the 60th anniversary in 2001. The committee hopes to document the chapter's achievements, present the diverse history of the chapter, and have a great time! A major campaign will be mounted in the area of oral history.

Bylaws Committee (Beth Christensen, chair): A proposed change will be coming in the fall newsletter. The updated revisions of the bylaws were distributed in the May newsletter.

Cataloging Committee (Mary Huismann, chair): Eleven people attended the meeting, nine of them official members of the committee. New members are welcome at any time. Lynn Gullickson sent a report on IAML cataloging issues.

Preservation Committee (Jean Geil, representing Therese Dickman, chair): Directions for the future were outlined which include education of patrons and staff in handling materials, signage, continually the Preservation column in the newsletter, presenting information on digital preservation, and exploring prospects for grants. This committee also needs new members. The question was raised as to whether this committee needs a renewed mission and whether it is serving the needs of the membership. Should there be interaction with the MLA (national) preservation committee?

Public Services Committee (Bob Acker, representing Law Bowling, chair): The updated article on bibliography instruction, written by Amanda Maple, Beth Christensen and Kathy Abromeit, was discussed. It is hoped this article will be accepted for publication in MLA NOTES. The committee would also like to send out a questionnaire soliciting information about in-house indexes, especially song indexes. Perhaps the results of this questionnaire could be discussed.
by both the Public Services and Publications committees.

[There were no reports from the Membership or Publications committees.]

Election results
Leah thanked the Nominating Committee (Lynn Gullikson, Paul Cauthen, Charles Reynolds) and announced that Stephen Wright has been elected Vice Chair/Chair Elect of the Chapter. He will assume his duties at the close of the meeting. Both candidates were thanked for their willingness to run for election.

Old business
The Librarian Exchange Program was renewed by the national MLA board. Since the deadline for application for these grants is November 4, members who are interested were urged to contact Leah, who is willing to accept late applications. Last year's exchange program was very successful, and we hope to be able to continue this opportunity.

New business
A chapter handbook is in the planning process. We hope to outline timetables, describe the duties of officers, committee charges, etc.

Rick Jones has edited the Midwest Note-Book for four years and would like to pass this opportunity on to someone else at the close of the current volume. Anyone interested in taking on the editorship of this newsletter, please contact either Leah or Rick. The duties and responsibilities of this job have already been written.

Future meeting sites: Bowling Green, OH, 2-4 November 1995; University of Notre Dame in South Bend, IN, 1996. Any volunteers for 1997 and beyond, please contact Leah.

Allie Goudy was thanked for her outstanding service during the past four years as vice chair, chair and past chair of the chapter.

The meeting was adjourned at 1:45 p.m.

Respectfully submitted,

Linda Hartig, Secretary/Treasurer

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| **TOTAL INCOME**    | **2765.00**

($37.72 gain)
ADMINISTRATIVE STRUCTURE OF THE MIDWEST CHAPTER

Officers: Chapter Chair: Leslie Troutman (University of Illinois); Vice-Chair/Chair-Elect: H. Stephen Wright (Northern Illinois University); Secretary-Treasurer: Linda Hartig (University of Wisconsin-Milwaukee); Newsletter Editor: Richard E. Jones (University of Notre Dame)

ad hoc Anniversary Steering Committee: Bonna Boettcher (Bowling Green State University), Jean Gel (University of Illinois), chair, Allie Goudy (Western Illinois University), Marty Jenkins (Wright State University), Sue Stancu (Indiana University), Steven Sundell (University of Wisconsin-Madison).

Bylaws Committee: Beth Christensen (St. Olaf College), chair, Allie Goudy (Western Illinois University), Jack Knapp (Oberlin College Conservatory), Stephen Wright (Northern Illinois University).

Cataloging Committee: Richard Burbank (University of Illinois-Champaign), Paul Cauthen (University of Cincinnati), Grace Fitzgerald (University of Iowa), Lynn Gullickson (University of Wisconsin-Madison), Mary Huisman (University of Wisconsin-Whitewater), chair, Ruth Inman (University of Illinois at Chicago), Mark Scharff (Washington University), Anna Sylvester (University of Missouri-Kansas City).

ad hoc Handbook Committee: Allie Goudy (Western Illinois University), Laura Gayle Green (University of Missouri-Kansas City), Sue Stancu (Indiana University).

ad hoc Librarian Exchange Program Review Committee: Richard Jones (University of Notre Dame), Kim Lloyd (Illinois State University), Leslie Troutman (University of Illinois-Champaign).

Local Arrangements Committee (1995): Stacey Pearson (Allen County Public Library), Mark Scharff (Washington University-St. Louis), Lynne Weber (Mankato State University), H. Stephen Wright (Northern Illinois University), chair.

Membership Committee: Kathleen Abromeit (Oberlin College Conservatory), Anita Bealer (Minneapolis Public Library), Keith Eiten (Central College), Linda Hartig (University of Wisconsin-Milwaukee), chair, Sue Stancu (Indiana University).

Nominations: Robert Acker (DePaul University), chair, Greg Fitzgerald (Western Michigan University), Laura Probst (University of Minnesota).

Preservation Committee: Anita Bealer (Minneapolis Public Library), Marlena Pracekowsky (Indiana University), Karen Little (University of Louisville), Steven Sundell (University of Wisconsin-Madison), Therese Zoski (Southern Illinois University at Carbondale), chair.

Public Services Committee: Kathleen Abromeit (Oberlin College Conservatory), Robert Acker (DePaul University), Bonna Boettcher (Bowling Green State University), Holly Borne (Butler University), Lewis Bowling (University of Kentucky), chair, Beth Christensen (St. Olaf College), Robert Delvin (Illinois Wesleyan University), Linda Hartig (University of Wisconsin-Madison), Eenice Schroeder (Lawrence University).

Publications: Perry Bratcher (Northern Kentucky University), Grace Fitzgerald (University of Iowa), Laura Gayle Green (University of Missouri-Kansas City), Ruth Inman (University of Illinois at Chicago), Patricia Legg (Flint Public Library), Kim Lloyd (Illinois State University), Anna Sylvester (University of Missouri-Kansas City), Stephen Wright (Northern Illinois University), chair.

FROM: Richard E. Jones, Editor
MIDWEST NOTE-BOOK
3427 Scarlet Maple Court
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Gregory Fitzgerald 94
Music and Dance Library
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Kalamazoo, MI 49008