Getting Up to Date in Kansas City

Midwest Chapter’s 67th Annual Meeting

The Midwest Chapter of the Music Library Association held its 67th annual meeting at the Hampton Inn and Suites Country Club Plaza in Kansas City, Missouri, October 23-25, 2008. Hosted by Laura Gayle Green and Wendy Sistrunk of the University of Missouri-Kansas City, the meeting offered informative sessions as well as the requisite fun for which the Midwest Chapter is deservedly (in)famous. Thursday’s opening reception was a case in point, as Chuck Haddix of UMKC’s Marr Sound Archives related stories from Kansas City’s colorful past, followed by music from the student jazz ensemble Diverse.

Oral history was the subject of first session, as part of the chapter’s ongoing Oral History Project. Sam Rushay of the Harry S. Truman Library and Museum offered general thoughts and advice about the unique nature of oral history, along with interesting anecdotes from his experience documenting Truman’s life and presidency. An overview of the chapter’s project was provided by Therese Dickman, coordinator, who issued a challenge to double the number of interviews the chapter has done, in preparation for a publication coinciding with the chapter’s 70th annual meeting in 2011. Attendees then witnessed oral history in action as Jack Knapp interviewed long-time chapter member Richard LeSueur—a delightful exchange proving, as the session’s title indicated, that we are the history of our chapter and profession.

In her presentation “What Can Usability Really Tell Us?” Kirstin Dougan of the University of Illinois described a project to test both old and new website designs for UIUC’s Performing Arts Libraries. On Friday afternoon it was technical services’ turn, with three presenters discussing access to sheet music collections: Jenn Riley of Indiana University, on the Sheet Music Consortium, a collaborative effort to create a collection of digitized sheet music and to develop cataloging standards; Kathleen Schweitzberger of the University of Missouri-Kansas City, about UMKC’s experience in a consortium to develop a Kansas City Sheet Music Collection; and Garth L. Tardy, also of UMKC, on describing and providing access to the artwork and other valuable information on sheet music covers.

“Dealing with library nightmares” could have been the title of Saturday morning’s session. Laura Gayle Green spoke about the challenges faced by the UMKC Music/Media Library when a major construction project caused disruption and changes there. Ruthann McTyre followed with a vivid account of the devastating “500-year flood” at the University of Iowa last summer that forced abandonment of the arts campus and a permanent relocation of its inhabitants, including the Rita Benton Music Library.

At the business meeting, chair Laura Gayle Green announced that Paula Hickner of the University of Kentucky is the chapter’s new chair-elect. Laura will pass the chapter corkscrew—heroically rescued from the Iowa flood by former chair Ruthann—to Paula at the conclusion of next year’s annual meeting in South Bend, Indiana. Hope to see you there!

—Greg Fitzgerald
From the Chair

I enjoyed seeing so many of you in Kansas City. Wendy and I hope you enjoyed “our town” and sampled the music and the barbecue! Big thanks to Sandy Rodriguez and Garth Tardy from UMKC for assisting at the registration table during the meeting and serving as greeters for many of you!

We will be having a chapter meeting at the national MLA meeting in Chicago. As of this writing, we’re scheduled to meet Thursday, February 19 at 7 p.m. I hope you’ll be there—we can get an update on various chapter projects and plans for the 2009 meeting at Notre Dame (8-10 October).

Therese Dickman issued a challenge to the chapter at the Kansas City meeting. Do you remember what it was? Our oral history project was booming a few years ago, but has languished a little since then, with only a few histories conducted. As Therese shared photos and audio snippets from those interviews at the chapter meeting, I was reminded of how dear you, my colleagues, are to me. I was also reminded that no matter how much or how little we think of our own work, it needs to be documented. When I transcribed Kim Armstrong’s interview with Leslie Troutman, I found some of Leslie’s observations to be still valid nearly 13 years later. How many of our own observations about the future and challenges in music librarianship will be valid ten, twenty, fifty years from now?

So I hope you, my dear colleagues, will rise to Therese’s challenge to double the number of interviews to fifty in the next year. It may be difficult to make time, given our many roles and duties, but we owe it to those who come after us—if nothing else, to remember the 2,000-year-old music librarian, the hayride and square dancing in Lexington, and how much fun we’ve had while learning, sharing, and growing as professionals.

Speaking of growing…at our chapter business meeting, we voted in a dues increase. With the next cycle, dues will increase to $12/annum (from $8), with student and retiree dues

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From the Chair

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increasing to $6/annum (from $4). We also voted to discontinue using the services provided by A-R Editions to process our conference registration, including credit card processing. This means for now, chapter meeting registrations will need to be paid by check.

Some history on this: in 2006, our chapter tried something new and different to provide support to those hosting our chapter meeting. We contracted with A-R Editions to process conference registrations and opened up registration to accept credit cards. Many of our institutions find it easier to pay directly using credit cards, and many of us personally find it more convenient. We continued this practice for the 2007 meeting.

At first it seemed the cost was worth the benefits, considering the convenience of credit card payment and making registration details easier for the conference hosts. Then Mike Duffy, our chapter treasurer at the time, alerted me to the cumulative effects of these costs, particularly that of maintaining credit card processing. I talked with the folks at A-R about these issues, and some of our staff costs were adjusted and deducted from bills. Keith Cochran, our new treasurer, also examined incoming bills for the 2007 closely. Again, I talked with A-R staff and we discussed how to pare down costs for the 2008 meeting. Despite this, the costs for these services are more than our transaction volume and total can support. While we’ve had no quibbles with the quality of service from A-R Editions, our chapter just cannot afford this level of support. We tried something new and learned from it.

However, as not only your chapter chair, but one of your hosts for the recent meeting, I’ve experienced working through registration issues. As Kirstin Dougan reminded us at the business meeting, other chapters often rely on the expertise of members to deal with some of the registration minutiae if the host institution cannot support that. Keith Cochran and I discussed a preliminary workflow, and we plan to work on appropriate documentation for future meetings—again with the goal of supporting those individuals hosting the meeting who may not have the staff or the tech skills to deal with all the many registration details. If you have further ideas on this issue, I’d love to hear from you!

As your chapter chair, I’ve had the opportunity to work with fabulous people. Greg Fitzgerald is one of those folks. He has been a superb newsletter editor and more. Greg has kept his finger on the chapter’s pulse, and has kept me on task and informed. I couldn’t have asked for a better colleague. Greg has decided that it’s time to move on and allow someone else the opportunity to grow into this position. Anne Shelley from the University of Iowa volunteered, and we snapped her up in a hurry! Greg and Anne will be working on the transition for the next few months, and I know we can expect great things from Anne! And heartfelt thanks to Greg for your many years of excellent, superb contributions to the life and work of our beloved chapter!

And a big welcome to Paula Hickner, who was elected vice-chair/chair-elect. Among Paula’s new duties is programming for the Notre Dame meeting. When she calls or e-mails you for program ideas, I hope you’ll support her!

Thank you again for attending our Kansas City meeting and I look forward to seeing you in Chicago. As ever, thank you for the tremendous work each of you contribute to our chapter and our profession.

Sending you warm thoughts from freezing Kansas City—Laura

—Laura Gayle Green, University of Missouri-Kansas City

From the Editor

seven years ago when chapter chair Rick Jones asked me if I would edit Midwest Note-Book, I had no idea I’d still be here nineteen issues later—but so time goes. As Laura reports in her column, I have decided it’s time to turn it over to a new person—and a new generation. Many, many thanks to Anne Shelley for her willingness to take up the task!

I also thank all of you who have contributed to the newsletter over these years, as well as the five chapter chairs and other officers with whom I’ve served. It’s been my privilege to have played a small part in chronicling both the work and play of the Midwest Chapter for a while, and, I hope, contributing something of value to the rich history of a great group of people.

—Greg Fitzgerald
**Session I**

*Friday, October 24, Hampton Inn & Suites Country Club Plaza*

**ORAL HISTORY: WE ARE HISTORY!**

To begin this three-part session, Sam Rushay defined oral history as “supplementing the written record for information that might otherwise be lost.” In his role as Supervisory Archivist at the Harry S. Truman Library and Museum, Rushay oversees the approximately 500 interviews involving individuals associated with Truman and his administration. The interviews were based on a series of memorandums, following no specific guidelines, and were conducted by volunteer interviewers and professional archivists.

Rushay cautioned that oral history should be used with discretion. Until the mid-1990’s, interviews held by the National Archives were repeatedly taped over or destroyed in order to avoid discrepancies between the recording and the transcript. In addition, historians do not consistently view oral history as a valid source due to possible factual errors and biases on the part of both the interviewer and the interviewee. However, Rushay stressed that oral history provides a different kind of information than documented history, in that certain aspects that are deemed valuable in an oral account—inflection, tone of voice, sarcasm—can easily be lost in a transcript.

Next, Therese Dickman, chair of the Publications Committee, shared the past, present, and future of the Midwest Chapter’s Oral History Project. Dickman provided some logistics on the project, explaining that prior to an interview, a questionnaire is given to both participants. While the questions are somewhat standardized, responses from interviewees can vary greatly. Biographical information is particularly significant, as each individual likely had a unique path that led him or her to a career in music librarianship. Interview topics include everything from space usage and patron assistance to rapidly changing media formats and Google’s impact on libraries.

Clips of past interviews were played. The fact that some interviewees are no longer with the chapter or, in some cases, no longer living, emphasized the value of their recorded stories. For example, John Druesedow explained his thoughts on the emergence of OCLC, Lenore Coral recalled highlights of the twenty-fifth anniversary meeting of the chapter, and Leslie Troutman and Steve Wright celebrated the fifty-fifth anniversary meeting by performing the skit “The 2,000-year-old Librarian.”

Dickman concluded her talk by challenging the chapter to double the number of interviews completed to fifty during the next year. Encouraging all members to participate as an interviewer, an interviewee, or both, she stated that “oral history interviews begin two people at a time,” and that the success of the project rests on the contributions of everyone involved in the chapter.

In the final part of the session, attendees were treated to a live oral history interview as part of the Oral History Project. Interviewee Richard Le Sueur shared with interviewer Jack Knapp everything from his relationships with his mentors to how he was drawn to music because he “fell in love with human voices.”

Le Sueur’s role in the Vietnam War actually led him to library work. After returning home, he was advised to seek such work because it was “not very stressful.” His personal sound recording collection—which was already quite impressive from his job at a record store as an undergraduate student—also grew while he was overseas. During his service in Vietnam, an acquaintance at C.F. Peters mailed a total of 5,000 records to Le Sueur at a U.S. address. He continues to build his collection today and intends to donate it to his alma mater, the University of Michigan.

Perhaps because of his many years at the Ann Arbor District Library, Le Sueur noted the declining number of public librarians affiliated with MLA today as compared to years past. He recalled how his various positions in public libraries had changed over the years and he encouraged baby boomers to address change as it shows up. Le Sueur recalled experiences from his longtime involvement with MLA, advising attendees never to serve simultaneously as chapter chair and MLA Board member. (Anne Shelley, University of Iowa)
Session II

Friday, October 24, Hampton Inn & Suites Country Club Plaza
WHAT CAN USABILITY REALLY TELL US?

Kirstin Dougan, Music User Services Coordinator at the University of Illinois at Urbana-Champaign, started the afternoon noting an all-too-true scenario with many libraries today: the continued use of websites that were developed in the early- to mid-90s and whose designs haven’t been revisited. With the growing number of virtual tools, virtual collections, and students and faculty who prefer virtual access to their library’s collections, many libraries are redesigning their websites. Usability testing is often one of the key methods utilized to design in a way that would respond successfully to users’ needs.

Dougan began the presentation by describing the characteristics of usability testing, noting what it can and cannot tell you, and what you should do with the results. She very aptly demonstrated her points by citing her own experience as part of a team that embarked on usability testing in order to update the Music and Performing Arts Library website at UIUC. Practical aspects of conducting this study were covered, including hardware and software suggestions, scheduling issues to consider, and incentives to attract participants. Dougan presented the Music and Performing Arts Library website before and after usability testing, discussed the length of time that the entire process took to complete, and related what they learned about users and about their site design.

Throughout the presentation, Dougan reminded the audience that the purpose of usability testing is to test the site, not the users. Because you are assigning the participants a series of tasks to complete, it is easy to lose sight of this purpose. What you should be looking for is what the exercise tells you about your site and how you might approach your design so that it is more user-friendly. “Don’t bother to do any of this if you don’t intend to make changes,” Dougan cautioned. “It’s called a feedback loop for a reason.”

If you are considering pursuing usability testing, Dougan provided a helpful selected bibliography to help guide you in the process. (Sandy Rodriguez, University of Missouri-Kansas City)

Session III

Friday, October 24, Hampton Inn & Suites Country Club Plaza
PROVIDING ACCESS TO SHEET MUSIC COLLECTIONS

The second Friday afternoon session, moderated by Wendy Sistrunk of the University of Missouri-Kansas City, featured three presentations covering a broad spectrum related to access and description concerns for sheet music. Jenn Riley of Indiana University led off the session with a discussion of the Sheet Consortium (SMC) and metadata standards. “We all have love/hate relationships with our sheet music collections,” she began, leading into a description of the SMC’s evolving approach to description and access to these unique materials. The SMC was founded jointly by Indiana University, UCLA, and Johns Hopkins University. Conceived originally as a sort of “portal” for sheet music, it eventually developed into the concept of an “online union catalog for distributed sheet music collections.”

One of the main goals of the SMC was to create an open collection of digitized sheet music using the Open Archives Initiative: Protocol for Metadata Harvesting (OAI:PMH). It should be noted that personalized tagging and annotation tools have been incorporated into the consortium since its conception in 2001, prior to the development of sites such as Flickr and other tagging utilities commonly found in use today. In many ways, the SMC was ahead of its time. Though very little has been changed in the structure or goals of the consortium since 2002, a project is now underway to revive it and make it more functional and reflective of recent advancements and policies, particularly in regards to metadata structure.

The project’s first phase of metadata consisted of Simple Dublin Core (SDC) records, as required by OAI:PMH. A comprehensive set of
Dublin Core usage guidelines was developed over time as a way to provide guidance for descriptive issues unique to the sheet music medium, as well as creating more consistency overall within the collection. Aggregation challenges still arose, however, often due to issues with AACR2 and subject access conflicts between genre and content of the described item. Riley’s desired approach to moving forward from these problems is to develop more robust metadata description, ideally through the adoption of MODS. MODS records, she argues, would result in more detailed and flexible records than traditional Dublin Core.

Riley finished her discussion with some next steps for the re-emerging consortium. A sheet music cataloging tool is being developed at Indiana University and will be available to the public shortly. Enhanced end-user functionality is also a high priority for the SMC, which may include more tagging, other metadata additions, or integration of citation tools such as Zotero. The SMC needs to grow in order to survive, and is currently looking for new partners for future endeavors (including grant projects).

Continuing with the sheet music consortium theme, Kathleen Schweitzberger from the University of Missouri-Kansas City followed with “Sheet Music Metadata Harvesting: One Library’s Experience in a Consortium.” Entering data into a consortium, no matter how large or small, is a challenging and time-consuming enterprise where attention to detail and cooperation between departments are paramount. Schweitzberger’s presentation chronicled her work with the Kansas City Sheet Music Collection. Over the course of the project, many important discoveries were made as to best practices in creating a digital collection of this type.

Drawing from her specific experience in the project, Schweitzberger developed a checklist of important questions to consider. This checklist, she asserts, can ease the overall process for any institution considering a similar project. Most important, however, is the inclusion of catalogers at every step of the process. Cataloging knowledge, such as what data is available and where exactly to pull it from in creating metadata records, is invaluable and saves incredible amounts of time in eventual revisions and corrections. Attention to copyright issues is also crucial. Special considerations for future projects should also be considered, such as whether the data will eventually be part of a larger project, and whether or not the data and/or image(s) would be harvested. Though Schweitzberger’s discussion was based entirely on her work with this one collection, the lessons learned (and shared here) proved to be valuable ones, and can easily be adapted to fit individual institutions and project needs.

Rounding out the session was “Bibliographic Access to Sheet Music Covers,” presented by Garth L. Tardy of the University of Missouri-Kansas City. Cover art can provide a lot of useful information about any given piece of sheet music, because not all information is expressed verbally. The pictorial information on sheet music covers is often as valuable as it is beautiful, and lends itself well to interdisciplinary research beyond the music sphere. Sheet music art can provide information about local and national history, race, stereotypes, love, animals, performers/actors, and much more. Providing access to these visual cues is often difficult, however, and is not provided in many bibliographic records. Tardy recommends using specialized vocabularies for description should they fit with your particular constituency, but considers LC subject headings to be more than adequate for general cataloging. Tardy provided a handout showing numerous examples of interesting sheet music covers along with the kinds of subject access that could be provided should they appear in your collection. (Abbey Thompson, SELCO)
configuration of the library floor plan, which included re-routing the library’s primary exit/entrance traffic through the Music/Media Library during construction. Patrons had long complained that the space was noisy, and this change in traffic patterns would not improve matters. Another result of the remodeling was the need to erect a fire wall that would encroach upon the Music/Media Library seating area. Library staff offices had been located out of sight of the service desk, and the change in traffic patterns presented the opportunity to relocate Music/Media staff offices.

Anticipated problems for the main construction project included heavy noise, which would be problematic for staff and patrons alike; increased circulation at Music/Media desk, as people exiting the building wanted to check out all their materials there; communication frustrations between project managers in the main library and Music/Media Library staff; and frustration at having to state the obvious to administrators, architects and builders (e.g., “Yes, traffic and construction noise is a problem for students, as they will be graded on the music they are trying to listen to”).

Green suggested several tactics for approaching a project like this successfully: ask questions; know user needs and take evidence of those into planning meetings; get faculty in your corner; assess the situation and prioritize (focusing on the things you can have some impact on); work with your staff; don’t try to solve all of the problems yourself; negotiate (e.g., “OK, we can’t move the wall, can we change its shape instead?”); frame everything in your conversations with project planners and administrators in terms of service; remember that what is obvious to you may not be obvious to others; develop a timeline/planning document for you and your staff; play well with others—get to know the workers; pay attention to what’s going on; communicate; and finally, celebrate progress.

In “A River Runs Through it…and Around it and Under it and Over it,” Ruthann McTyre, head of the Rita Benton Music Library at the University of Iowa, verbally and pictorially recounted the flooding that destroyed the UI Arts Campus and other parts of the state in June. Beginning in December of 2007, heavy snow caused a roof leak in Benton Library, and additional snow and heavy rains throughout the spring would contribute to the flooding. Repairs related to the music library roof leak had just been completed on June 4 when the rains began. When they continued over the next ten agonizing days, it became clear that the impending floods would be worse than those experienced in 1993. Volunteers helped move items from lower levels of buildings, sandbag, and prepare the buildings as much as possible for the rising waters. Faculty came to the music library with suitcases to collect items needed for summer research and fall course reserves.

The Music and Art Libraries were evacuated on June 9 (McTyre did manage to save the MWMLA corkscrew from her office!). Staff were eventually paid to stay off campus. On June 11 the main library began shifting items from the basement; there wasn’t room for all of the volunteers. By June 13 the maximum water flow had exceeded the rate of the “100-year flood” of 1993, thus earning a “500-year flood” designation. Travel around the state grew increasingly difficult as roads were closed. Arts Campus library staff had to move to other locations on campus. The river crested on June 15. The Arts Campus (music, theatre, art and art history) was the worst hit, with damage estimated at $250 million and involving nineteen buildings.

The music and art libraries were not directly damaged, but their respective buildings were. High humidity levels did cause damage to some materials. In the music building, all but one of the Steinway pianos were saved, but the practice organs were lost. The auditorium and recital halls were both severely damaged. Artwork from the art museum was moved safely...
to Chicago. The last week of June saw the first trip back into the music building for library staff. Wearing long sleeves, masks, old shoes, gloves, and headlamps, they ventured in to pull materials for course reserves. The band and orchestra library collections and Collegium instruments were moved into Benton Library.

The university has begun the process of cleanup and planning for the future. Classroom and rehearsal space, studios, practice rooms, and offices have been relocated temporarily to vacant office and retail spaces and other available spots around town. Music library services have been temporarily merged into the main library, as the music building will be either completely remodeled or bulldozed. Challenges surround circulation and course reserves, as central circulation is not accustomed to handling media and scores. Some of the frustrations experienced by music library staff related to not being included in every discussion, and the fact that general library staff were not familiar with the specialized needs of music students and researchers. McTyre took the opportunity to turn these into teaching moments, so some good did result.

Committee Reports

CATALOGING

The MLA Midwest Chapter Cataloging Committee met on Thursday, October 23, 2008 in the Hampton Inn & Suites Country Club Plaza, from 1:00-3:00 p.m. Twelve members and guests attended.

No formal program had been planned. Chair Mark Scharff led the group through a discussion of topics of current interest, including 1) how WorldCat Local is being used (or not) and its effect on cataloging work locally; 2) ideas on how OCLC should open up editing and correction of master records in WorldCat; 3) the latest news about the development of RDA (Resource Description and Access); 4) implementations and issues with “next-generation” search interfaces such as Primo, Encore, and Endeca; and 5) new tools, both print and Web, that have become available to help with cataloging and authority work (Mark brought a list that he had compiled). At the end of the meeting, Sue Stancu (Indiana University-Bloomington) assumed the role of committee chair. (Mark Scharff, Washington University)

MEMBERSHIP

The Membership Committee met at the annual Chapter meeting on Thursday, October 23, 2008 with four members present.

Sheri Stormes provided us with a report on outreach performed by chapter members. Discussion followed about the best ways to assist the chapter with reaching potential members, especially to historically under-served audiences (public libraries, support staff, special libraries). A list of activities was drawn up for the group to follow up on.

Committee chair Mary Huismann ends her term following the meeting. The incoming chair is Michael Duffy. New committee members are needed! Please contact either Mary or Michael if you are interested. (Mary Huismann, University of Minnesota)

PUBLIC SERVICES

Five members of the Public Services Committee met on October 23, 2008. The principal item of business was to elect a new Chair. Kirstin Dougan, (University of Illinois at Urbana-Champaign) accepted the position.
Robert Delvin (Illinois Wesleyan University) will continue through 2009 as past chair. Membership terms for the remaining committee members all expired as of 2008. All those present, however, expressed interest in continuing to serve for another three-year term: Christine Kubiak (Illinois State University), Rebecca Littman (University of Wisconsin-Milwaukee) and Sheridan Stormes (Butler University). The committee encourages additional chapter members interested in serving on the committee to contact Kirstin Dougan.

The remainder of the meeting was spent brainstorming possible topics for a plenary session during the 2010 chapter meeting in Bloomington/Normal, IL. Of particular interest was the changing face/role of music reference collections and services in a digital environment. An examination of electronic library guides for music and the performing arts is another possibility. The Public Service Committee will continue to explore these topics via e-mail over the coming months. (Robert Delvin, Illinois Wesleyan University)

PUBLICATIONS

The Publications Committee met on Thursday, October 23, with five committee members and four guests in attendance. There was a summary of last-minute details for the October 24 program on the theme of oral history. Therese Dickman, coordinator of the chapter oral history project, reviewed the goal of completing a publication drawn from oral history interviews by the 70th annual meeting in 2011. Material for the document will reflect common themes. MWMLA members who have published and A-R Editions will be approached for editorial and publication advice. A request for financial assistance will be presented to the Midwest Chapter board.

Following this discussion, Therese reported on progress with chapter oral history projects, the publication of interviews in the Midwest Note-Book and called for volunteers to conduct, transcribe and edit oral history interviews. Jennifer Matthews (University of Notre Dame) described the advantages of a wiki as a means of offering access to interview transcripts and was asked to explore the possibility of establishing a wiki for the Publications Committee. Greg Fitzgerald announced his plans to retire from the Midwest Note-Book editorship following the publication of the January 2009 issue and was thanked for his years of service.

Membership Committee chair Mary Huisman reported the intention of the committee to revise the chapter’s membership brochure and the possibility of sponsoring a logo contest. She requested and received endorsement of the Publications Committee for the project. (Lynne Weber, Minnesota State University, Mankato)

TECHNOLOGY, ARCHIVES, PRESERVATION AND SOUND (TAPS)

The TAPS (Technology, Archives, Preservation, and Sound) Committee met during the MLA Midwest Meeting in Kansas City on October 23, 2008. The first part of the meeting was a tour of the Marr Sound Archives at the University of Missouri-Kansas City. The group was welcomed by Marr director Chuck Haddix, who described the history of the archives and its collections, and briefly showed TAPS members and guests some of the workstations where digitization and “clean-up” take place. Chuck also described his appreciation for the full-level music cataloging his collection enjoys, thanks to Wendy Sistrunk and other UMKC staff.

After the tour, TAPS held a brief business meeting, where revisions to the website were discussed. There were also discussions about future TAPS endeavors, which include teaming up with the former Information Sharing subcommittee for a joint presentation at a national MLA meeting. TAPS also discussed the possibility of providing an online collection of video reference tutorials. (Misti Shaw, DePauw University)
Minutes of the Business Meeting

Saturday, October 25, 2008, Hampton Inn and Suites Country Club Plaza, Kansas City, Missouri

I. Call to Order
The meeting was called to order at 9:00 a.m. by Laura Gayle Green.

II. Approval of the 2007 Meeting Minutes
The minutes of the 2007 meeting were printed in the January 2008 issue of Midwest Note-Book (vol. 16 no. 3). A motion was made and seconded to approve the 2007 minutes. The motion passed.

III. Treasurer’s Report
As of October 20, 2008, our assets totaled $8,942.26 ($4,497.74 in the Old National checking account; $94.52 in the Old National savings account; and $4350.00 in the Associated Bank account). The chapter’s scholarship funds are held in the Old National checking account. The current total for the Retirees Fund is $1,626.00 and the total for the Troutman Fund is $2,127.00. A motion was made and seconded to accept the treasurer’s report. The motion passed.

IV. Election Results
Paula Hickner was elected to the position of chair-elect. She will begin duties immediately. There were a total of 60 ballots returned. Thanks to Paula and Sheridan Stormes for their willingness to serve the chapter by running for this office!

V. Committee Reports
• Cataloging Committee: Mark Scharff reported on the reactions of the committee to WorldCat Local. He also gave an update on the status of RDA, the final draft of which should be issued in early November. The committee also discussed the use of new search interfaces. Sue Stancu is the new chair of the Cataloging Committee.
• Membership Committee: Mary Huismann reported that the committee discussed ideas for outreach as well as revising the Membership Brochure, a project that will be done with the Publications Committee. Michael Duffy is the new chair of the Membership Committee.
• Public Services Committee: Robert Delvin reported that the committee is tentatively planning a plenary session for the chapter meeting in Bloomington, IL in 2010. Kirstin Dougan is the new chair of the Public Services Committee.
• Publications Committee: Lynne Weber and Therese Dickman reported on the status of the Oral History Project. They have set a goal of adding twenty-five new interviewees to the project. More information is available at: www.siue.edu/~tdickma/MLA_Midwest_Oral_History_Project_index.htm.
• TAPS Committee: Misti Shaw reported on the tour of the Marr Sound Archives at the University of Missouri at Kansas City. The committee will be working on revisions to the TAPS website.
• Bylaws Committee: Beth Christensen reported that no changes are needed for the chapter bylaws.

VI. Scholarship Awards
There were no applicants for the Retirees Scholarship this year. The Leslie Troutman paraprofessional award was given to Anne Shelley of the University of Iowa. Congratulations!

VII. Old Business
There was no old business to discuss.

VIII. New Business
• Bob Acker reported on the plans for national meeting in Chicago in February 2009. Three tours are planned for Wednesday afternoon, February 18, 2009.
• Ruthann McIntyre reported on the $5.00 campaign and encouraged everyone to financially support the national meeting in Chicago.
• Laura Gayle Green reported that the Education Committee needs instructors for Sound Recordings Cataloging, Music Reference, and Music Collection Development and Acquisitions.
• Laura also reviewed our Associated Bank account and our current business arrangements with A-R Editions. A motion was made to discontinue credit card conference payments through A-R Editions due to fiscal necessity. During the past year, monthly charges for credit card services had increased from $12.75 to $22.75; as a result, for the last six months, we had paid $136.50 in fees. The motion passed. A motion was made to discontinue use of A-R Editions to process registration fees due to fiscal necessity. The motion passed.
• A motion was made to raise membership fees next year to $12.00 for regular members and $6.00 for students and retirees. The motion passed.

IX. Announcements
The 2009 meeting will be at the University of Notre Dame in South Bend, Indiana. The 2010 meeting will be at Illinois Wesleyan University in Bloomington, Illinois.

X. Adjournment
The meeting was adjourned at 10:15 a.m.

—Respectfully submitted,
Keith Cochran, Secretary-Treasurer
Speaking our History: Leslie Troutman

Third in a Series in the Midwest Chapter Oral History Project

“I’ve always thought that the most important qualifications for any librarian is imagination and creativity. I think to be a good librarian those two qualities are really important.”

Leslie Troutman was Music User Services Coordinator at the University of Illinois Music Library. She served as chair of the Midwest Chapter from 1993 to 1995. Kimberly Armstrong, then a chapter member at Illinois State University, interviewed Leslie on May 30, 1996, in Urbana-Champaign.

The interview is fairly short as oral histories go, resulting in a 10-page transcript. Who would have guessed that Leslie would be diagnosed with cancer and then die in May 2003 at the young age of 45?

Kimberly Armstrong: Today is Thursday, May 30th, 1996 and we’re talking with Leslie Troutman at the University of Illinois Music Building. Leslie, can you tell us your title?

Leslie Troutman: Well, currently my title is Music User Services Coordinator.

KA: How long have you been here at Illinois?

LT: I started here in March of 1987. I was hired as a Music Cataloger—in the late winter of ’87—and by the time I got here, I was the Public Services Librarian. I knew that was going to happen, but it amused us that I was hired as a cataloger (chuckle)—and am now public services librarian.

KA: Was this your first job?

LT: Yes. This was my first job. I graduated from library school here in Urbana in May of ’86, and then my husband had a Fulbright [Scholarship] for the following year. He and I spent the fall—actually the early winter—in Vienna. [I] actually interviewed for this position over the phone long distance from Vienna with Jean Gell. Then the offer came, and I’ve been here ever since. The first 2 ½ years I was here I was a visiting assistant professor; I wasn’t on the tenure track. Finally I went on the tenure track.

Entering the Profession

KA: How did you decide to go into the profession of music librarianship?

LT: Well, I was a graduate student in music history at the University of North Carolina at Chapel Hill, where I got my master’s in music history. The [second] year I lived in Chapel Hill I went to work as a student assistant at the business administration/social sciences library and I really liked it. Then the third year we lived in Chapel Hill I went to work as a clerk, and found working in the library really great. I really enjoyed it. We then moved here for Mike to work on his Ph.D., and I decided that I was going to go to library school. The first year I was in library school I didn’t really do anything with music at all. As a matter of fact, I had a two-year graduate assistantship in the Commerce Library here. But after about the first year, I decided that I really missed working with music and music materials. That year—the second year of my library degree—I began to do all my class work with music projects; I did a practicum in the music library; and I volunteered hours at the music library. So, it was pretty much the second year of library school that I decided I wanted to go into music librarianship.

KA: Were you working with Don Krummel at all during your first year?

LT: No. Krummel was not my advisor. Leslie Edmonds was my advisor. The second year, even though Leslie was my formal advisor, I talked with Krummel a lot about projects and about [class] choices, so he was sort of an informal advisor. I know—it’s kind of ironic.

“Imagination and Creativity”

KA: How do you define the profession now in an academic library?

LT: Ooh—define the profession—that’s a tough one. I’m not sure I can talk about how to define the profession. I can talk about how to define the public service aspect of a large
research library. (chuckling) That’ll be about all the farther I’ll go. I think that there’s a lot of change going on right now in terms of having to stay on top of all the electronic resources that are coming out. I think that public service librarians are being required to learn a lot of new skills—putting up web pages, for example. That’s not anything I imagined I would need to know when I was in library school (chuckling). But, it’s become a very important way for communicating information. And I think too, there is so much of a crunch—a time crunch. We’re all involved with so many committees, and different types of obligations, that some of the more traditional activities have fallen by the wayside. There are things that I would like to do and just don’t have time to do. For example, a very small example is it’s really time for me to weed the reference collection, but who knows when I’ll have time to do that!

KA: What are the ideal qualifications for a music librarian?

LT: You know, I’ve always thought that the most important qualification[s] for any librarian is imagination and creativity. Especially I find that true as a public service librarian, because I think that in working with the public, you need to be able to be creative about the next place to look to find an answer. I think to be a good reference librarian that those two qualities are really important. I also think that a music librarian has to have a pretty solid grounding in music. Well, there may be some library schools these days that start turning out librarians that don’t have any background or any subject specialty, but I think that’s really important for music librarianship. I mean you need to be able to read music. [You] need to know a lot about those dead white European male composers, plus [you] also have to understand some of the newer aspects of the discipline of music that are having an impact on music library collections—vernacular and popular music as well.

KA: Can you tell me about your music training?

LT: Oh, my music training: I started playing trombone in the fifth grade and I really, really liked it. I played in band and jazz band through high school. I ended up going to summer camp up in Interlochen [Michigan] for a number of years. Actually I got my high school diploma from the Interlochen Arts Camp. I went there for my senior year. Then I did my undergraduate degree in music at Bowling Green State University in Ohio. I started as a music education major but, after a couple of years, [I] decided that was not the way I wanted to go. I went through a little crisis. I almost became a German major. I almost went into trombone performance, but decided I didn’t have the commitment to do that. I ended up getting an undergraduate degree in music literature, which is really useless! (chuckle) This qualifies you to go on. I got my master’s in musicology at the University of North Carolina at Chapel Hill.

KA: Then you’ve done some work here [Urbana].

LT: Oh, yeah. That’s right. I completed the class work for the Ph.D. in musicology here at Urbana, but I’ve never taken it any further because at that time it became important for me to concentrate on fulfilling the requirements for promotion and tenure.

KA: Do you consider yourself a librarian and a musicologist or a librarian or…

LT: I would say a librarian. No, I don’t feel any need to call myself a musicologist. The type of writing and research that I do is very library-oriented. I’m not doing any historical research now. Although, you know, we have here—one of the things I promised myself was that after I got tenure, I would work on the [Gottfried] Fraenkel Collection. Did you ever work with that?

KA: No.

LT: It [has] about 900 first editions of
your standard European masters. There’s Beethoven and Mendelssohn and Berlioz, but it was a collection given to us by a professor of entomology here at the university. His passion was going to Europe and collecting stuff. But it needs to be inventoried and needs to be written about, so I guess that’s about the closest I’ll be getting to musicological research. I’m going to work on that after I finish the [William S.] Brockman book.

The Profession and Her Role

KA: What do you envision as the future of music librarianship?
LT: Oh, man! (chuckles) The future of music librarianship… I think all librarians have to be careful so that they don’t get swallowed into all the “information unquote” professions. I don’t know. I haven’t really given the future of the discipline too much thought. Even as we move into all this information technology, we still are going to have physical things to take care of. We’re going to still have printed music, and we’re still going to have to be custodians and the caretakers for all that printed stuff. I don’t know. I think a lot of it is going to stay the same as it is now.

KA: Well, you said we’ll have to retool.
LT: Yeah. Everybody’s got to have a lot of computer skills, even though we’re going to have to still worry about Gottfried Fraenkel and his collection of 900 first editions; you know—Beethoven and those folks.

KA: Do you have a philosophy of librarianship?
LT: No. (chuckle) I just try to make sure I can get to work most days before nine o’clock. (chuckle) That’s probably my philosophy. This library has a lot of stuff in it. There’s a lot of things to take care of here. Often it’s moving from one fire to another, and making sure the doors can open.

KA: Sure. I guess that’s about as good a philosophy as any philosophy. (Leslie chuckles)
LT: Very pragmatic philosophy. (Both chuckle)

KA: What is your role in music librarianship? How do you see yourself maybe here in Urbana and in a broader sense in the Midwest?
LT: My role—let’s see, I see myself as someone who likes to get things done, who tries not to be pushy but tends to be a leader. And I think that I have fairly good organizational skills, although my office wouldn’t reflect that right now (chuckles).

KA: Maybe a better question is, “What do you see as some of your responsibilities to this place and to the profession?”
LT: My responsibilities…

KA: If you take a lot of your service work…
LT: Yeah, I guess I do a lot outside the library in terms of commitments to the state. I’m on some statewide committees here in Illinois. For example, with the conversion to the new bibliographic platform [DRA], there are a number of statewide committees that are being formed to make decisions about how that new system will be configured. I’m on the indexing task force which will determine how the public catalog, in particular, will be accessed. That’s a very important thing for music materials, because if the database isn’t indexed properly, we’re not going to be able to get what we need out of the catalog. So, I feel a responsibility to make sure that that’s done right, and I feel like I have the knowledge to make sure that’s done right.

In the Midwest Chapter, I’m just finishing the sequence as chair-elect, chair of the chapter and then [past] chair. I really enjoyed doing that, although I feel like I didn’t spend enough time doing it. While we had good meetings and some things were accomplished, I feel like I should have spent more time in my responsibilities to the chapter.

And then on the national level right now, my major responsibility is as program chair for the New Orleans meeting. Again, I think the reason the [MLA] Board called on me for that has to do with my organizational skills and the fact that I seem to be able to get people to do things (chuckles).

KA: Well, I think it’s also a demonstrated commitment on your part to be involved.
LT: Yeah. I mean you have to make the decision that you’re going to be able to spend the time and the energy to do stuff like this.

KA: And it’s valuable to the profession.
LT: Oh, sure.

Personal Goals and the Future

KA: Do you have any personal goals about librarianship in particular?
LT: Well, when it comes to this library, I want to make sure that it continues as a good...
music library. It's got a fantastic collection. We have good people working here. But it seems like we spend most of our time being “snowed under” by the types of things that I guess every library feels snowed under about. I don’t suppose we’re any different from anyone else. We have space problems. We’re just finishing up this renovation that seems to go on forever, and having to transfer materials to remote storage is always a difficult activity. But I want to make sure—that’s one goal—I want to make sure that this library after Bill McClellan’s retirement continues as a good music library. I guess in terms of goals, my reaction is the same as to philosophy: I’m more of a pragmatist. I wouldn’t say that I have any or at that I am able to articulate right now any major goals.

K4: What are your hopes then for your career? Or to stay involved in the Midwest? Or at the national level?

LT: Oh, my!

K4: Or to stay involved in the Midwest [Chapter]? Or at the national level?

LT: Oh, yeah, definitely. I could see myself running this library after McClellan’s retirement.

I don’t really have any desire to get any higher levels of administration. I want to be able to continue to work on things like the Brockman book and the Fraenkel Collection, but I also want to be able to garden, and hang out at my bookstore, and watch baseball and basketball, you know. I want to be a human being too. While I’ll still be involved in the Midwest, I’m happy to turn some of those responsibilities over to other folks as they come up. The chapters are such a great place for younger librarians to really get their feet wet and get involved at a professional level without worrying about national commitments or having to go to national meetings.

The Midwest Chapter

K4: How did you become a member of the Midwest Chapter of MLA?

LT: I was thinking about that earlier, trying to remember the first meeting I went to. I don’t think I went to my first [one] when I was a student. It must have been in the fall of 1987, so I would have been just about six months employed. I remember going on a Thursday
afternoon. The Public Services Committee was having an open forum, where they were discussing their charge, and actually coming up with a new charge. Rick Jones was leading the meeting, and there were a number of people sitting around the table. I think Debbie Campagna was there. She had just started at Northwestern [University]. To me it was a really interesting discussion to try to figure out how things were going for this committee. So that kind of hooked me right away. I think the year after that Beth Christensen asked me if I would consider co-chairing the Public Services Committee. I agreed to do that, and then my co-chair left the profession. So very early on I was left chair of the Public Services Committee. It was great!

KA: Do you remember where the first chapter meeting was held that you attended?
LT: I want to say Milwaukee. It’s somewhere in the records that Jean [Geil] has put together. (Tape recorder turned off briefly) Well, in looking over this list of annual meeting sites, ’85 was Madison, ’86 was Evanston. I may have gone to that meeting in Madison, just attending it. But the ’87 meeting was in Ann Arbor. Actually, I think ’87 was the first time I went—I really do.

KA: We talked about your being chair of the Midwest Chapter. Did you hold any other offices in the chapter?
LT: I was chair of the Public Services Committee for about three or four years. That’s the only other office that I’ve held.

KA: What accomplishments did you have while serving as an officer of the Midwest chapter?
LT: Well, the Public Services Committee did a couple of successful presentations at Midwest meetings. I remember one session that we sponsored on preparing creative handouts. We actually brought in a technical writer to talk with us and evaluate some of the handouts we had created. That was, I thought, a very good, practical session. (Tape recorder turned off briefly)

LT: We’re back. As chair, well, we just mentioned the exchange program that Allie Goudy had come up with. We had a couple of sessions of that. We tried to work through getting the chapter handbook together—it’s not quite together yet, but I think it’s a little bit closer than it was before. Well, of course, right now we’re in the midst of planning for the meeting in Notre Dame [in November 1996] and the celebration of the chapter’s 55th Anniversary, which is why we are doing these oral history projects. I appointed an Anniversary Steering Committee, and they’ve come up with some very good projects for this celebration.

KA: Anyone in particular you’d like to name that you worked with getting some of these projects together?
LT: Well, Allie [Goudy], of course. I worked with Steve Wright in getting some of this together. And Jean [Geil] has been very good in chairing the Anniversary Steering Committee. Good work! I’d like to mention Beth Christensen too, because she’s been a real moral supporter of the work that I do. I really appreciate that.

KA: Could you talk a little bit about what you think is distinctive about the Midwest Chapter of MLA compared to other chapters?
LT: Well, not having ever experienced other chapters, I’m not sure I’m the best person to do a comparison. I do know some distinguishing characteristics about the Midwest Chapter—I mean it’s big—it has a large number of members. We’re a very active chapter. I don’t think any of the other chapters have two and a half day meetings or the committee structure that we have set up. I don’t think they do the kinds of publications that we do. I also think there’s a real camaraderie among the people in the chapter. And there are no stinkers; everybody loves everybody else (chuckles). At least everybody tolerates everybody else.

KA: Do you know how…the national MLA helped to develop the Midwest chapter?
LT: Oh, no. I can’t. I’m way too young to have any perspective on that at all.

KA: You were involved in some of the...right now we’re in the midst of planning for the meeting in Notre Dame and the celebration of the chapter’s 55th anniversary, which is why we are doing these oral history projects.”
projects sponsored by the national MLA for the chapter.

*LT:* The national MLA has supported the exchange program two years in a row. I think it was in '93 and '94 that they funded the exchange program. They have also provided funding for this oral history project.

**Chapter and National Meetings**

*KA:* What description can you provide of chapter meetings held anywhere and officers of the chapter?

*LT:* They’re a lot of fun! *(chuckles)* Well, the [meetings have] fallen into a pretty steady format. Thursday afternoons are devoted to committee meetings. Thursday evening there’s usually been a musical performance of some kind or a lecture/demonstration, followed by a reception. Here I need to acknowledge Marty Rubin and Audio Buff. I’m sure that I’m not the only person in these oral histories that have acknowledged Marty Rubin in his support of the chapter. He’s been a good supporter!

*LT:* As I was saying, we’re not large enough to have sessions that meet against each other, but [on Fridays] we do have sessions in the morning. Then we’ll have lunch and a business meeting in the afternoon—more sessions in the evening. Sometimes we have user group meetings as well. We also will have a session on Saturday morning. So, it really is two solid days of meetings.

*KA:* Do you have any good stories you could share about your membership in the MLA Midwest Chapter or any of the meetings?

*LT:* The meeting that stands out most in my mind was...in 1993 in Lexington. Lew Bowling arranged for us to go to a Shaker community...I really enjoyed seeing the community... And we had a wonderful meal!”

“I’m also proud of the quality of the reference service that I provide and that I try to inspire and help others on the information staff here provide. That’s a really important thing to me.”

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*KA:* Do you have any good stories you could share about your membership in the MLA Midwest Chapter or any of the meetings?

*LT:* The meeting that stands out most in my mind was...in 1993 in Lexington. And that stands out in my mind because Lew Bowling, local arrangements chair, arranged for us to go to a Shaker community on Friday afternoon and evening for some sessions out there. It was truly a [beautiful] setting. I really enjoyed seeing the community, the houses they still had, the living quarters, and the different places where they did the crafts. And we had a wonderful meal! Were you at that meeting?

*KA:* No. I was having a baby.

*LT:* Oh, that’s right! Oh, that’s too bad. That was a great meeting! *(KA chuckles)* The session had to do with local music. There was someone who spoke on John Jacob Niles, and Lew himself spoke on the Cortot Collection at the University of Kentucky. Both of those presentations really stick in my mind because of the setting they were given in. That was a very good meeting.

*KA:* Any national stories?

*LT:* Let’s see. I guess I’ve gone to every national meeting—I’m trying to remember the first one I went to. It must have been in ’88, so it would have been the spring of ’88. Maybe I went to one in ‘87...no, I wouldn’t have, because I wouldn’t have been back from Vienna. So ’88. I think that was the Minneapolis [meeting] in ’88. Oh, they’ve all been a wonderful *(chuckles)* experience. I’d have to think about exactly where we’ve been. The Seattle meeting that we just had was quite nice—and the San Francisco meeting. I like the two meetings on the coast, because, you know; here we are stuck in the middle of the country. It’s really nice to get out and see another part of the world. But, nothing comes to mind right now—nothing that’s really outstanding.

**Professional Achievements**

*KA:* Leslie, what are you most proud of achieving as a music librarian and also as an MLA officer?

*LT:* Well, in the short time that I’ve been a professional librarian, ...Gosh! I guess I would say that in terms of being a librarian here in Urbana, I am proud to have been recommended for promotion and tenure. That’s the culmination of six pretty intense years of hard work. There is a certain satisfaction that goes along with knowing that you won’t have to find another job *(chuckles)* in a couple of years, and that your colleagues find your work such that they don’t mind having you hang around for a little while longer. So, I would say that right now, that’s the thing I’m proud of here.

I’m also proud of the quality of the reference service that I provide and that I try to inspire and help others on the information staff here provide. That’s a really important thing to me. There are all kinds of studies that say reference librarians don’t do anything except direct people to toilets and pencil sharpeners. But I really don’t feel that’s the case here. It could have something to do with the nature of music materials, and there’s a lot of mediation that’s required between the user and the collection
justifying me. I guess I’m very conscious of making sure that people get what they want, and there’s a certain pride in knowing that I think the majority of time they do.

In the chapter, my proudest moment… I guess I’m proud that the [MLA] Board saw fit to fund the exchange programs. Well, of course, Allie did the request for the first one. I did the request for the second. And Jean and I worked together on the request for funding the oral history project. I think that’s good, because that shows that there is support outside the Midwest Chapter for our activities. I guess, too, whenever I have been around at the completion of a meeting the past few years—either the ones where I’ve been program chair or the ones where I was chapter chair, there’s always a sense of accomplishment—that we’ve had a good meeting that people have gotten something out of the entire session.

I would say on the national level—maybe after I have the New Orleans program out of the way, that will be (chuckling)—the thing I’ll remember most fondly. But right now, the thing that stands out in my mind is the presentation that I did on Internet resources in San Francisco in 1994. I worked really hard in preparing that session, and it went well. I received lots of really positive comments afterwards. I think that’s the thing I’m really proud of—that and the article published in Notes that came out of that presentation. That’s gotten me a little bit of a reputation as sort of the network ‘guru’ in MLA, which is fine.

K4: I remember that session as being a beginning Internet discussion, which started the ball rolling…

LT: Well, I had just gotten my feet wet with this stuff. I guess my brain operates in the mode where I have to set things in order. So I spent a lot of time on my own just trying to understand the difference between Telnet and FTP [File Transfer Protocol] and what was a Usenet group and a list. After awhile, I put it all together and thought I probably ought to tell other people about it. As you might remember, they had a dry run at a Midwest Chapter meeting six months before. Yeah. (Both chuckle)

K4: Well, thank you for your stories and your time. I know you’ll continue to be a contributing member of the Midwest Chapter.

LT: Thanks.

Concluding thoughts by Laura Gayle Green:
I’ve taken too much time reviewing this transcript. Leslie was a dear friend, and it was hard to hear her voice on the recorded history. I wanted to call her and ask her to follow up on some of these themes, but alas, I’m five-plus years too late.

Leslie said imagination and creativity were ideal qualifications for a librarian. I agree completely; if one isn’t dealing with budget cuts, it’s the question the patron is asking that really isn’t what the patron wants!

Many of the issues Leslie identified in 1996 are issues we still face now. Change is a constant. Staying on top of the new electronic resources—from streaming audio and video to knowing about tools such as Simply Map and how it can assist music education and music therapy graduate students do research. As Leslie said, “Even as we move into all this information technology, we still are going to have physical things to take care of. We’re going to still have printed music, and we’re still going to have to be custodians and the caretakers for all that printed stuff.” In 2009, her words still ring true.

Interview transcribed by Therese Zoski Dickman (May 2003); edited by Laura Gayle Green (2008); photos courtesy Rebecca Littman, Grace Fitzgerald, and the UIUC Music Library

“...whenever I’ve been around at the completion of a meeting...there’s always a sense of accomplishment—that we’ve had a good meeting that people have gotten something out of the entire session.”

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With Bob Delvin (in the infamous cow costume) at MLA in Austin, 2003
EXECUTIVE COMMITTEE
Chair: Laura Gayle Green (University of Missouri-Kansas City), 2009
Chair-Elect: Paula Hickner (University of Kentucky), 2009
Secretary-Treasurer: Keith Cochran (Indiana University), 2009
Newsletter Editor: Anne Shelley (University of Iowa), 2009
Web Editor: Abbey Thompson (SELCO), 2009

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Grace Fitzgerald (University of Iowa)
Laura Gayle Green (University of Missouri-Kansas City), ex officio

Membership
(Three-year terms; members may be reappointed; Chair serves year as Chair-Elect, two years as Chair, one year as Past Chair)
Michael J. Duffy (Northern Illinois University), 2010, Chair
Keith Cochran (Indiana University), 2011
Paula Hickner (University of Kentucky), 2010
Laurie Lake (Interlochen Center for the Arts), 2009
Richard LeSueur, 2010
Sheridan Stormes (Butler University), 2011
Lynne Weber (Minnesota State University, Mankato), 2011

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(One-year terms; members may be reappointed)
Paula Hickner (University of Kentucky), Chair
Jennifer Matthews (University of Notre Dame)

Publications
(Three-year terms; members may be reappointed; Chair serves year as Chair-Elect, two years as Chair, one year as Past Chair)
Lynne Weber (Minnesota State University, Mankato), 2009, Chair
Therese Dickman (Southern Illinois University Edwardsville), 2009
Michael J. Duffy (Northern Illinois University), 2009
Greg Fitzgerald (Western Michigan University), 2011
Laura Gayle Green (University of Missouri-Kansas City), 2009
Kathleen Haefliger (Chicago State University), 2010
Ruth Inman (Kennedy-King College), 2009
Jennifer Matthews (University of Notre Dame), 2009
Amy Pennington (Saint Louis University), 2009
Wendy Sistrunk (University of Missouri-Kansas City), 2011

SPECIAL COMMITTEES
Cataloging
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Sue Stancu (Indiana University), 2010, Chair
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Kerri Baunach (University of Kentucky), 2009
Richard Burbank (University of Illinois at Urbana-Champaign), 2009
Patty Falk (Bowling Green State University), 2011
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Mary Huismann (University of Minnesota), 2011
Jennifer Matthews (University of Notre Dame), 2011
Deborah Morris (Roosevelt University), 2009
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Amy Pennington (Saint Louis University), 2009
Sandy Rodriguez (University of Missouri-Kansas City), 2011
Jessica Schomberg (Minnesota State University, Mankato), 2009
Wendy Sistrunk (University of Missouri-Kansas City), 2011
Abbey Thompson (SELCO), 2011

Public Services
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Kirstin Dougan (University of Illinois at Urbana-Champaign), 2011, Chair
Robert Delvin (Illinois Wesleyan University), 2011, Past Chair
Christine Kubiak (Illinois State University), 2011
Rebecca Littman (University of Wisconsin-Milwaukee), 2011
Sheridan Stormes (Butler University), 2011

Technology, Archives, Preservation, and Sound (TAPS)
(Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair)
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Susannah Cleveland (Bowling Green State University), 2009
Emma Dederick (Indiana University), 2010
Jeff Gibbens, 2010
Kathleen Haefliger (Chicago State University), 2010
Lisa Hooper (Indiana University), 2010
Mark Puente (University of Illinois at Urbana-Champaign), 2010
Anne Shelley (University of Iowa), 2011
Lydia Welhan (Indiana University), 2011

This version of the administrative structure should reflect changes made at the 2008 chapter meeting. Please report errors and omissions to the editor.