Chapter Meeting in Indianapolis

The Midwest Chapter of the Music Library Association held its 70th annual meeting in Indianapolis on October 27–29. Along with lovely guest room and meeting accommodations, the Hampton Inn Downtown offered a stellar location for attendees to enjoy the beautiful Monument Circle and lots of shopping and dining options.

Thursday night’s opening reception was held in the Penthouse of the Hilbert Circle Theatre, home to the Indianapolis Symphony Orchestra. Tom Akins, retired principal percussionist and publicity manager for the ISO, spoke about the history of the organization that he covers in his book Crescendo 75: Indianapolis Symphony Orchestra, 1930-2005. Harpist Lauren Finn played for the remainder of the reception.

The meeting on Friday began with a fascinating study by Jonathan Werth on the needs of music library users at the University of Iowa. Then, Jill King, Liz Berndt Morris, and Scott Pfitzinger discussed how their three different academic libraries provide music-related public services in an information commons environment. The morning concluded with Butler University’s Matt Pivec giving a history of jazz in Indianapolis. Later, Robert Delvin and Ruthann McTyre

Continued on page 14
As I write this, we have just gotten our first significant snowfall of the season in East Central Illinois. My Wisconsin roots are rejoicing!

Thinking back to warmer months, Sheri Stormes (Butler University) hosted our wonderful 70th anniversary meeting in downtown Indianapolis this past October. We had near-record attendance, with a number of new members and student attendees. I hope this trend will continue, as MWMLA and MLA are always looking to increase our membership. If you know someone who would like to join, please direct them to http://www.mlamidwest.org/membership.html.

The focus of the meeting was a strong program, which was the result of a successful open call for papers. It was a challenge for the program committee to limit the number of accepted sessions, but it was a good problem to have. The presentations were interesting and informative, ranging from the history of Indianapolis jazz to job trends in music librarianship, and from the American Songbook to user needs studies. We also had the opportunity to learn about the history of the Indianapolis Symphony and see the impressive Indianapolis Public Library.

Jennifer Matthews (University of Notre Dame) was announced as the chapter’s new Secretary-Treasurer. Thank you to Jennifer and to James Procell (University of Louisville) for being willing to stand for election. And also thank you to Keith Cochran (Indiana University) for your years of capable service.

There will be a chapter meeting at MLA in Dallas on Friday, February 17 at 5 p.m.—hope to see you all there!

—Kirstin Dougan, University of Illinois at Urbana-Champaign

The online archive is growing! Back issues of the chapter newsletter are now available starting in 1979. Read a summary of a hands-on training session in AACR2 (1981), explore the chapter’s beginnings with Jean Geil (September 1995), and enjoy Rick Jones’s explanation of how the newsletter got its name (May 1992). The Midwest Note-Book Archive is available on the chapter Web site: http://mlamidwest.org/notebook.html.
Member News and Notes

♪ Paul Cary (Baldwin-Wallace College) has been named MLA’s Assistant Administrative Officer.
♪ Paula Hickner (University of Kentucky) has been elected to the MLA Board of Directors as a Member-at-Large.
♪ Andy Leach (Rock and Roll Hall of Fame and Museum) is pleased to announce that the museum’s Library and Archives collections are now open to the public.
♪ Mark Scharff (Washington University in St. Louis) has been elected to the MLA Board of Directors as a Member-at-Large.
♪ Anne Shelley is now Music and Multimedia Services Librarian at Illinois State University.

ARL/MLA Announcement

The Association of Research Libraries (ARL) is now accepting applications for the ARL/Music Library Association (MLA) Diversity and Inclusion Initiative (ARL/MLA DII). This scholarship program offers minority candidates an opportunity to pursue the master’s in library and information science degree while gaining valuable, “hands-on” experience in a large academic music library environment. The goal is to increase the number of underrepresented racial/ethnic minorities within academic music librarianship by providing support for the graduate education and the practical experience critical for successful entrance into the profession. For more information about the program and for a link to the application form, please visit: [http://www.arl.org/diversity/arl-mla-dii/](http://www.arl.org/diversity/arl-mla-dii/).

New Members

Jennifer Cunningham  
Student, University of Iowa

Rebecca French  
Student, Indiana University

Mandi Goodsett  
Student, University of Illinois at Urbana-Champaign

Jason Gottsacker  
Student, Dominican University

Taylor Greene  
Student, Indiana University

Kristen Heider  
Student, Indiana University

Sarah McAfoose  
Student, Indiana University

Nazareth Pantaloni  
Assistant Director for Copyright and Administration, Indiana University

Scott Pfitzinger  
Information Commons & Technology Librarian, Butler University

Hannah Spence  
Student, Indiana University

Sean Witzman  
Student, University of Missouri-Columbia

Welcome to the MLA Midwest Chapter!

Scholarship Winners

The MLA Midwest Chapter awarded four scholarships to help defray costs associated with attending the 2011 chapter meeting. Recipients of the Retirees’ Scholarship were Mandi Goodsett (University of Illinois at Urbana-Champaign) and Taylor Greene (Indiana University). Jennifer Cunningham (University of Iowa) and Amanda Pence DuBose (University of Missouri-Columbia) were awarded the Troutman Scholarship.  

Congratulations!
FOR IMMEDIATE RELEASE: January 6, 2012

MLA Midwest Chapter announces new logo

DeKalb, Illinois—The Midwest Chapter of the Music Library Association conducted a logo contest during the Fall of 2011. Several designs were submitted, and the Logo Contest Committee of the Midwest Chapter is pleased to announce the winning logo, a creation of Renee Smith, a graphic design student at Northeastern Illinois University.

Ms. Smith adds, “While designing my logo submission, my main focus was to clearly indicate music, MLA, and the nine states involved in the Midwest Chapter of the Music Library Association. It was also important to me that the logo be classy, clean, and clearly legible. I am truly grateful for this opportunity and to be a part of the Midwest Chapter of the Music Library Association.”

Ms. Smith can be reached at R-Smith11@neiu.edu.

The new logo will be a brand that will help librarians, library school students, library staff members, and friends of music libraries identify our organization in the Midwest region.

Contact Information:

Michael Duffy, Chair of Logo Contest Committee
Music Building 175-A
1425 West Lincoln Hwy.
DeKalb, IL 60115
815-753-9839
mduffyiv@niu.edu
Indianapolis Symphony Orchestra History

Tom Akins, Indianapolis Symphony Orchestra (retired)

The 2011 meeting began with a lovely reception held in the penthouse of Hilbert Circle Theatre, the home of the Indianapolis Symphony Orchestra. Tom Akins, retired principal timpanist of the ISO, and author of a book on the history of the group, gave a talk outlining some of the major developments and changes the ISO has undergone in the past.

Although there were several attempts to put together an orchestra in Indianapolis in the late 1800s, it wasn’t until Ferdinand Schaefer’s arrival on the scene in the 1920s and 30s that the ensemble as it exists today began to pick up momentum. The ISO performed its first concert on November 2, 1930, and a board of directors was created shortly thereafter. Schaefer led the ensemble until 1937, when Fabien Sevitzky took the reins. Sevitzky (nephew of Serge Koussevitsky) brought the group into prominence with many recording deals, important soloists, and tours. He also turned them into a financial success during the 18 years he served as director. Sevitzky was ousted by the Board in 1955 as a result of personal scandal and Izler Soloman stepped onto the podium. Soloman brought with him an interest in programming American music and included at least one piece on every concert. After he stepped down, John Nelson was handed the baton and for the next ten seasons and led the ISO with youthful exuberance. He formed a summer season and moved the orchestra into its current home in the Hilbert Circle Theatre as part of an attempt at revitalizing the downtown area. Raymond Leppard turned the focus to his interests: early music, chamber music, and Beethoven. He increased the reputation of the group over the 14 seasons he served as director. Leppard was followed by Mario Venzago who remained for only seven years due to disputes with the management. On September 1, 2011, 28-year-old Krzysztof Urbanski became the ISO’s current conductor and the youngest music director at a major American orchestra.

Akins then opened up the floor for questions and shared stories of his time as a performer with the ISO (including the time he snuck a television on stage so he could keep track of a football game and the time a trumpet player dumped some goldfish into a glass bowl of water being used in a contemporary composition). His book, which details the history of the ISO, is titled *Crescendo 75: Indianapolis Symphony Orchestra, 1930-2005*. (Lindy Smith, University of Illinois at Urbana-Champaign)

User Needs Study of the Rita Benton Music Library at the University of Iowa

Jonathan Werth, University of Iowa

In June 2008, the Voxman Music Building at the University of Iowa suffered major flood damage. The extensive damage resulted in the decision to build new facilities for the School of Music and the music library in downtown Iowa City, away from the river. Since the music library will get a brand new home in a brand new building, Jonathan Werth took the opportunity to conduct a user needs study of the Rita Benton Music Library. His objectives with the study were to help understand what patrons would most like to see in a new facility and to determine
the services the music library could offer to best serve patrons.

Werth distributed a short questionnaire to students, faculty, and staff in the School of Music. The questionnaire covered everything from how often the patron visits the music library and what resources he or she uses, to satisfaction with the physical library set up (electrical outlets, study tables, and computers). Distributing the questionnaire proved to be a difficult task as the School of Music is currently housed in numerous temporary locations around campus. Werth received 149 responses, which revealed that undergraduate students, on average, visit the music library four times per year. In contrast, the average graduate student visits two to three times per week. The survey data showed that musical scores are the most frequently used resource in the music library and that microfilm and microfiche readers are used the least. Patrons view online streaming and reference sources as extremely valuable tools and utilize them often. Patrons placed strong importance on copy machines, scanners, and ample study areas, particularly large tables. Access to electrical outlets and Wi-Fi topped the list as things that needed the most improvement. The study also showed that patrons generally felt more comfortable searching the online public catalog “Infohawk” rather than the discovery tool “Smart Search.”

Werth concluded by outlining several opportunities for further study based on the survey results, including the interaction of print and online resources, patron use and knowledge of the “classic” catalog versus discovery tools, and a more in-depth look at undergraduate usage of the library, particularly between the first and second year students and upper classmen. The survey provided a very interesting look at user needs as opposed to the usage data that we typically rely on to figure out how patrons are using library resources. (Jennifer Cunningham, University of Iowa)

Music and the Information Commons
Jill King, DePaul University
Liz Berndt Morris, Central Michigan University
Scott Pfitzinger, Butler University

The three presenters of this session expanded on a survey report published in the March-April 2011 MLA Newsletter. The original survey, distributed in July 2010 on MLA-L, queried librarians about their interactions with information commons, changes in positions and responsibilities, and the impact of the information commons on reference service at their own institutions.

The survey defined an information commons as a place where students and patrons go to conduct research and/or do multimedia work that emphasized the library as a collaborative workspace. The majority of responders were from main academic libraries, although music libraries and other branch libraries were also represented. The presenters displayed a number of graphs that compared the numbers and types of service points, types of services provided, types of staffing utilized, and training types for staff. Services provided in the commons described by responders included traditional reference, a coffee shop, group and flexible spaces, white boards, LCD monitors, projectors, and other resources. The trio discovered that most often responders reported more than one service desk, often with a dedicated reference desk staffed by a professional librarian. Other staff included support staff and graduate and undergraduate students; music librarians, however, did not typically staff the main reference desk. Each of the presenters then described their experience with information commons at their institutions.

Berndt-Morris described the library of Central Michigan University as not having a formal commons but an open layout and multiple desks, not all of which are staffed by librarians. She identified a downside to this setup as students and patrons often being at the wrong desk for their needs, resulting in a high number of referrals. The library will be moving to electronic-only reference sources in the near
future, further complicating the issue.

King described the space planning for a renovation of the DePaul Library, including plans to move reference from the information commons to the second floor. King and her colleagues at DePaul are considering the implications of their new service model and anticipate both difficulty attracting students to the reference area and a higher reliance on IM reference. Subject specialists are attempting to increase marketing and awareness of services so that students will be more likely to utilize resources.

Pfitzinger reported extensively on Butler University’s practices of training student staff for the information desk. Students are highly encouraged to refer patrons to specialists as needed or use instant-messaging software to ask questions. LibGuides are used to help the information commons students answer patron questions and tutorials are created for music and other specialized reference. This increased reliance on students has freed librarians at Butler to amplify classroom instruction time. More experienced students have been trained to assist other students, give feedback, and increase overall ability on the desk. Pfitzinger also gives the student staff pop-quizzes to help hone their music reference skills. The library at Butler recruits outstanding students for the information commons and retains them by means of higher-than-normal work-study salaries and small raises for yearly continuation.

The session concluded with additional sharing from participants as the presenters continue to seek more information about the use of the information commons and the impact on music libraries and librarians. (Amanda Pence DuBose, University of Missouri-Columbia)

Indianapolis Jazz History

Matt Pivec, Butler University

Dr. Matt Pivec, director of jazz studies at Butler University, gave a presentation on “Jazz Legends of Indianapolis.” Pivec is an accomplished saxophone player as well as a teacher of jazz history, and he became interested in the local jazz scene in Indianapolis after starting his position at Butler a few years ago. He has incorporated his findings into his classroom instruction.

Pivec’s presentation included photographic images, musical examples, and oral histories, as well as a list of Indianapolis jazz resources. He began his presentation with the reasons jazz developed and thrived in Indianapolis. Its success was due to the location of Indiana Ave., the Madame Walker Theater, and certain people and bands, including the Hampton Family and Jimmy Coe. Formal and informal education was also important in the development of Indianapolis jazz. Crispus Attucks High School, the MacArthur Conservatory, Jordan Conservatory, and teachers such as Reggie DuValle, Sr. and Russell Brown were all vital to the education process.

Pivec also discussed specific jazz musicians who were influential to the Indianapolis jazz scene. Some of these included guitarist Wes Montgomery, trumpeter Freddie Hubbard, and trombonist J.J. Johnson. Other important figures included Dr. David Baker (trombone, cello, and composer), Marvin Chandler (piano), and Mingo Jones. Current musicians were also mentioned at the end of the presentation. Some of these are Frank Glover (clarinet and sax), Steve Allee (piano and composer), and Rob Dixon. Pivec’s presentation provided the group with a good start to understanding the development of jazz in Indianapolis. (Patty Falk, Bowling Green State University)

Discovery Layers and Music

Robert Delvin, Illinois Wesleyan University
Ruthann McTyre, University of Iowa

In the “Discovery Layers and Music” session, Bob Delvin and Ruthann McTyre presented findings and conclusions about the use of Web-scale discovery tools based on their experiences choosing and implementing these tools in their own libraries.

Discovery tools are user interfaces that use aggregated indexing to simultaneously search across many of a library’s electronic resources and formats.
Some of the principal players in discovery tools include EBSCO Discovery Service, Encore Synergy, Ex Libris’ Primo Central, Summon, and WorldCat Local.

A major part of the search for a Web-scale discovery tool at Illinois Wesleyan University, where Delvin is Fine Arts Librarian, was informed by the results of a study called ERIAL (Ethnographic Research in Illinois Academic Libraries; www.erialproject.org/). In this study the university conducted interviews, consulted photo journals, and facilitated student mapping diaries, student cognitive mapping, and Web design workshops in order to learn more about the research methods of students. The results of this intensive study showed that students often have little to no understanding of the research process and library resources, are confused about copyright issues and how to identify scholarly resources, and are most content taking the path of least resistance in research regardless of compromises to the quality of results. One solution that was suggested to remedy these grim findings was to adopt a Web-scaling search tool, which spurred an investigation of discovery tools available to the library. The university chose EBSCO Discovery Service, primarily because the library was already using many EBSCO products. Delvin went on to show examples of how this resource, called “Megasearch” on the Wesleyan campus, works in a real search situation. In addition to providing results from many resources, the Megasearch tool allows users to limit searches by individual facets on the right side of the interface.

Delvin made several conclusions about the usefulness of the tool based on the first months of live use. EBSCO Discovery Service (EDS) seems to be most useful for first year students who are looking for ways to get started on research or taking entry-level courses that don’t go into very much depth. Delvin also concluded that to use discovery tools effectively in music research, students need instruction; he also stressed that music librarians need to continue to lobby for our specialized needs within these resources, such as the ability to limit to scores.

Ruthann McTyre’s library at the University of Iowa has also recently done an evaluation and implementation of discovery tools. In the evaluation process the university created a task force of public service librarians to do a literature review, explore individual products, and contact colleagues at other libraries with discovery tools, with an ultimate goal of creating a list of desired features for the interface design and functionality of a discovery tool for the University of Iowa. From these features, a list of four products was chosen and a survey was sent to three different groups made up of staff, library students, and other students asking those surveyed to rate the products based on search capabilities, accessibility, results display, etc. Although Summon seems to have an edge over other vendors when it comes to speed of results, the results of the study in combination with issues of cost led the task force to choose Primo Central. Since this service has been implemented, McTyre has observed that (as at Illinois Wesleyan) this tool works best for undergraduate students who are starting their research. She also concluded that the products are very similar, only differing slightly in speed and precision. Both McTyre and Delvin made it clear that librarians should implement these tools cautiously and be vigilant in staying informed about
user experience and needs. *(Mandi Goodset, University of Illinois at Urbana-Champaign)*

**Music Periodicals Indexing Study**  
Michael Duffy, Northern Illinois University

In a useful study, Michael Duffy compared three of the most commonly used indexes of music periodicals: *International Index to Music Periodicals (IIMP)*, the *Music Index*, and *RILM Abstracts of Music Literature*. His research, which he considers to be a work in progress, not only contrasts the comprehensiveness of these databases to one another, but also compares his results to those found in a study by Leslie Troutman entitled “Comprehensiveness of Indexing in Three Music Periodical Index Databases” (*Music Reference Services Quarterly* 8, no. 1), published in 2001. In comparing his own findings to those gathered by Troutman ten years prior, Duffy was able to show how the databases’ comprehensiveness has changed over time.

Comprehensiveness, in terms of this study, describes the extent to which these databases make available all of the contents from each issue of the journals considered. Duffy’s methodology was built upon that of Troutman’s study, in which she considered six journals: *British Journal of Music Education*, *Ethnomusicology*, *Fontes Artis Musicae*, *Jazzforschung*, *Keyboard*, and *Studi Musicali*. For his own study, Duffy also considered these journals but added the *Journal of Seventeenth-Century Music*, an open-access online journal.

Duffy reported that certain findings of Troutman’s study were still true of all three databases, such as duplicate records and gaps in coverage, though the scope of these problems had been reduced in many instances. He also reported that all three databases now provide more retrospective coverage than they had in 2001.

In both Troutman’s and Duffy’s studies, *Music Index* was found to be the most comprehensive, *IIMP* was the second most comprehensive, and *RILM* was the least comprehensive due to the selectiveness of the indexers.

Before publishing his study, Duffy plans to conduct further research using additional journal titles. *(Taylor Greene, Indiana University)*

**ANSCR**  
Lauren Parsons, Minnesota State University, Mankato

The Alpha-Numeric System for Classification of Recordings, otherwise known as ANSCR, was brought to life in a Friday afternoon session delivered by Lauren Parsons, a graduate student working in Minnesota State University, Mankato’s Kiyo Suyematsu Music Library, where ANSCR has been in use for several years. Prior to the incorporation of ANSCR, MSU librarians examined several classification systems such as Library of Congress, accession number, Dewey, bookstore style, etc. After much deliberation it was decided that Mankato would use ANSCR, a decision that was supported by Special Formats Cataloger Jessica Schomberg.

The ANSCR system was originally developed for use with classifying LPs in 1969 and a supplement was published in 1988. After showing several examples of items in practice, Lauren opened the floor to questions. Questions covered how one chooses the elements of the call number, how well ANSCR works with world music, and why opera was not located next to vocal and orchestra next to band on the category chart. It was mentioned that some institutions have developed a “home-grown” classification in order to obtain the best of each system included.

Other questions asked were more general in nature.

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2 An example of these categories can be seen at [www.calstatela.edu/library/guides/anscr_class.html](http://www.calstatela.edu/library/guides/anscr_class.html) This guide has been modified in the E, G, M, & Z areas.
and not specifically tied to the ANSCR system. It does appear that this classification system is one of the under-utilized systems in the music library world, according to an unpublished survey conducted by Lynne Weber and Barb Bergman in 2004. Minnesota State University, Mankato seems to have had quite a bit of success with ANSCR and it has helped their users find recordings more efficiently. The MSU transition to ANSCR classification is described in:


**Keeping the Music Playing: An Introduction to the Michael Feinstein Initiative**
Lisa Lobdell, Michael Feinstein Foundation

Archivist Lisa Lobdell provided a comprehensive overview of the Michael Feinstein Foundation For the Preservation of The Great American Songbook. Feinstein established this initiative in 2008, when he decided that his ever-growing collection of

memorabilia, sheet music, sound archives, and manuscripts could form the nucleus of a foundation and archive devoted to the music of the Great American Songbook. Lisa began interning for Michael Feinstein in the summer of 2010, becoming shortly thereafter the Initiative’s first employee. Lisa immediately addressed many organizational and preservation challenges and found that processing moved very slowly without any other staff, part-time or otherwise. Gradually Lisa made arrangements to hire high school interns and she now has a new full-time colleague to assist in describing and arranging the collection. Lisa has also reached out to other “lone arrangers” in the archival community.

Goals of the Foundation include preserving the older materials and styles of music as well as promoting the collection to today’s youth. Through Michael Feinstein’s connections and the Feinstein board, collectors of classic American song have been generous with their collection donations. In 2011, a California collector donated 340,000 pages of sheet music, and the Foundation also has the Gus Kahn papers from the 1920s onward, along with the music of his composer son, Donald. This past summer a major exhibition was held, and interest came from such celebrities as Bob Hope’s daughter, along with the Andrews Sisters who performed at the opening ceremony. The Foundation owns sheet music posters autographed by the Andrews Sisters.

The archive will be moving from its current location to become the library and archive in the newly-built Center for Performing Arts in Carmel, Indiana. Lisa has also developed a collection development policy, and the archive has been accepted as a member of the Sheet Music Consortium. (Kathleen Haeffliger, Chicago State University)

**A Study of Job Trends in Music Librarianship**
Joe Clark, Kent State University

Joe Clark’s presentation was of interest to all, given the weak economy and its effects on job security. His study analyzed MLA Job Placement Service announcements from 2002–2010. The 700 listings
Sessions of the 70th Annual Chapter Meeting, continued from page 10

were grouped by institution, professional level, and specified responsibilities. The aim of the study was to show current librarians the types of jobs being advertised and to give library school students an idea of coursework they might want to pursue to be competitive for these jobs.

The study found that there is still a variety of employment opportunities within the profession, despite the country’s economic difficulties. Nearly two-thirds of positions posted were professional ones in music librarianship, and most of these were jobs in administration, cataloging, or reference. Most professional jobs are located in academic institutions. Non-professional jobs made up about a quarter of all listings. Most of these jobs were in academic or performing organizations, with about half of them in ensemble libraries.

Clark’s research complements two earlier works on the topic. The first was Laura Dankner’s “Job Trends, 1974–1989.”1 Dankner analyzed the kind of institution and number of job ads along with the type of work and amount of pay. In addition, subscribers to the MLA Job List were sent a questionnaire about their education and work experience and the types of jobs for which they had applied. The second paper was “What Employers Want Now: a Survey of the MLA Job List,” by Renée McBride.2 McBride’s research covered the years 1999–2003 and included information about the hiring institutions and job responsibilities.

For his research, Clark gathered MLA Job List postings and grouped them according to their required professional certification, whether the position included work with music materials and formats and whether they were short- or long-term positions. Both professional and non-professional positions in the study included part-time work. The resulting seven categories were 1) professional music librarian positions lasting a year or more; 2) library employment involving music but without the requirement of an MLS or equivalent; 3) positions in a professional library organization; 4) positions in scholarly organizations producing music library related materials; 5) non music specific library jobs; 6) work relating to music, but not library specific; and 7) professional music librarian positions of less than a year’s duration. Professional positions accounted for most of the jobs advertised, with 63 percent. This was followed by non-professional jobs with 23 percent, with the remainder divided among the other categories.

Job postings were tallied by year, and as expected, the highest numbers followed national economic trends and were advertised in 2002, 2006 and 2007. Clark found that the lowest numbers of jobs were advertised in 2004, 2009, and 2010. The average number of jobs in his study was 77 per year.

When compared to the earlier studies, changes were noted in the numbers and types of jobs advertised. While McBride had found that academic positions accounted for 62 percent of the total, Clark said in his study this figure had increased to 82 percent.

From 2002–2007, 27 percent of all professional positions listed were cataloging jobs, decreasing to 17 percent from 2008–2010. However, the percentage of hybrid positions was up: making up just eight percent of all jobs advertised from 2002–2008, they increased to 17 percent during 2009–2010. Archival jobs also increased, from seven percent in the period from 2002–2007, to 17 percent during 2009–2010.

Clark said that to gain a more comprehensive perspective on employment trends in music librarianship it would be useful to add data from local, regional, and national Web sites. (Chuck Peters, Indiana University)

Committee Reports

Cataloging

Grace Fitzgerald provided an overview of the PCC and MARC ISBD Task Group’s final report. In summary, the group provided a detailed report on the future omission of ISBD punctuation from the cataloging process in favor of having cataloging interfaces generate the punctuation needed for display. Grace provided copies of the report for the committee to review, and we discussed several bibliographic examples that were provided in the report.

Mark Scharff provided an update on RDA. The group also discussed the implementation of discovery layers on library catalogs, and issues associated with music searches using discovery layer tools. Many members of the committee reported problems with their various discovery layers’ inability to search for music properly.

We also had brief discussions on shelf-ready cataloging and WorldCat Local. (James Procell, University of Louisville)

Membership

Seven members of the Membership Committee gathered to discuss an array of issues. Unlike in recent years, the committee met separately from the Publications Committee.

We discussed the 2010 Membership Committee report and Keith Cochran reported on the chapter’s membership profile. Additionally, the four members of the Membership Committee who also serve on the Logo Contest Committee provided a brief update on the progress of the contest. The Logo Contest Committee was still deliberating over submissions, but felt confident that a winner would be announced soon.

We also discussed our outreach activities since last year’s meeting and ways to attract new members to the chapter. There were many ideas and suggestions including 1) asking members to act as liaisons with the 16 library schools in our area, 2) providing educational outreach opportunities to interested libraries and organizations, 3) offering music-related programs to state, public and regional library systems, 4) publicizing open submission of papers to national members who are not chapter members as well as to faculty and students of graduate academic music departments, 5) adding poster sessions to the chapter meeting’s program, 6) partnering with other professional associations such as the Major Orchestra Librarians’ Association (MOLA) and the Society of American Archivists (SAA) to offer joint programs covering overlapping areas of interest, 7) offering non-member registration fees that are equivalent to the member rate plus membership dues so that those who took advantage of this option would acquire a year-long chapter membership, and 8) consulting other membership contacts at other chapters about what they have done to attract and retain members. We plan to refer many of these suggestions to both the Program and Executive Committees.

At the conclusion of the meeting, Mike Duffy assumed his new role as past-chair of the committee and Jason Imbesi began his tenure as chair. The committee expressed their thanks to Mike Duffy for his excellent leadership over the past two years. (Jason Imbesi, Interlochen Center for the Arts)

Public Services

Six returning committee members and one guest met to discuss current trends in public services and potential future projects. The Public Services Committee will continue to edit the LibGuide/subject guide directory for the Midwest Chapter. Anyone with additional guides can contact Kirstin Dougan. Two MWMLA presentations originated from discussions held in this committee, one by Jill King and Liz Berndt Morris on “Music and the Library Commons” and one by Bob Delvin and Ruthann McTyre on “Discovery Layers and Music.”

Future program topics were discussed, including the role of “embedded” librarians, assessment of instruction at the reference desk, marketing library services, patron-driven collection development, providing library services for distance learning and
online classes, and investigating new technologies and/or services for assisting music students with physical or learning disabilities.

We have no new members; however Kirstin Dougan, Bob Delvin, and Rebecca Littman extended their membership for another three years. (Liz Berndt Morris, Central Michigan University)

Publications

The Publications Committee met to discuss progress on the oral history project. The goal of this project is to publish a monograph that reflects the many oral history interviews of the members of the Midwest Chapter of the Music Library Association. Since work towards the publication has been going on for several years now it was finally determined that the national meeting in Dallas, TX would be the final end date for the collection of new interviews.

Also, to that end, the committee determined that there were about twelve more interviews that ideally needed to be accomplished between now and Dallas. These interviews comprise of a mixture of chapter officers, retirees, and newer members. Therese Dickman, with the help of Jennifer Matthews, will work on contacting these individuals as well as possible interviewers to initiate the process to schedule something by the Dallas meeting. Digital audio devices or laptops with Audacity are sanctioned for use by the committee as long as the committee can transfer them to gold CD as soon as possible. Consent forms do need to be signed for the interview and can be found on the chapter wiki.

Anyone with questions can contact either Therese or Jennifer.

Following Dallas there will be a call for help to get the interviews transcribed by early summer so that we can have everything to A-R Editions by late summer. Therese and Greg Fitzgerald have offered to edit the monograph and it is exciting to be so close to a final product!

The next steps following publication are still to be determined but the committee is interested to hear from others about their ideas on the future of collecting oral history interviews for the Midwest Chapter. If you have any thoughts, Abbey Chapel is currently collecting these ideas for future discussion and you can reach her at writetoabbey@gmail.com. (Jennifer Matthews, University of Notre Dame)

Technology, Archives, Preservation, and Sound (T.A.P.S.)

Members of the T.A.P.S. committee and guests went on a tour of the Indiana Historical Society, including their conservation lab and library. We were graciously greeted by Mr. Steve Haller, Senior Director of IHS Collections & Library, who gave us an informative tour of the Historical Society. Mr. Haller kindly gave us a very enthusiastic and lively tour of the vaults, the facilities, and gave us tickets for free access to the exhibit halls. Some of the exhibit highlights covered a 1968 Indianapolis campaign rally by Senator Robert Kennedy, a local prohibition-era bust, and the Cole Porter Room (which was designed to evoke the style of New York’s famed Waldorf-Astoria Hotel). An interpreter performing Porter standards gave us a song menu and took requests for Porter songs.

Following the overall tour, we met with Ramona Duncan-Huse, Senior Director of Conservation at the IHS’s state of the art conservation lab. Ms. Duncan gave us a tour of the conservation lab, the audio

T.A.P.S. members and guests tour the Indiana Historical Society
Committee Reports, continued from page 13

digitizing lab, and the photo/scanning lab among other specialized facilities.

Mr. Haller and Ms. Duncan extended an invitation to any music librarian visiting Indianapolis in the near future to schedule a visit and stop by the Indiana Historical Society. They will be more than happy to give a tour or provide specific information about their collections and services. For further information please visit their website: www.indianahistory.org. (Emma Dederick, Indiana University)

Chapter Meeting in Indianapolis, continued from page 1

explored how several popular discovery systems index music items, Michael Duffy outlined his study of indexing comprehensiveness among major music periodical databases, and Lauren Parsons gave an overview of how the ANSCR classification system was used for sound recordings at Minnesota State University, Mankato. Then, attendees were treated to a 70th annual meeting celebration at the Indianapolis-Marion County Public Library; the chapter is grateful to Joe Cehovin and his colleagues for sharing their beautiful space!

Following the business meeting on Saturday morning, Lisa Lobdell spoke about the Michael Feinstein Great American Songbook Initiative, and Joe Clark shared results from his study of job trends in music librarianship.

Many thanks to Sheri Stormes, Kirstin Dougan, and Paula Hickner for their work in planning and running the meeting! See you next year in Naperville.

—Anne Shelley, Illinois State University
Minutes of the Business Meeting

Saturday, October 29, 2011 - Hampton Inn Downtown, Indianapolis, Indiana

I. Call to Order
The meeting was called to order at 10:45 a.m. by Paula Hickner.

II. Approval of the 2010 Meeting Minutes
The minutes of the 2010 meeting were printed in the January 2011 issue of *Midwest Note-Book* (vol. 19, no. 3). A motion was made and seconded to approve the 2010 minutes. The motion passed.

III. Secretary-Treasurer’s Report
As of October 1, 2011, our assets totaled $5,737.21. Currently the Retirees’ Fund is $647.89 and the Troutman Fund is $2,004.88. A motion was made and seconded to accept the Secretary-Treasurer’s report. The motion passed.

IV. Election Results
Jennifer Matthews was elected to the position of Secretary-Treasurer. The election was held online and a link to the ballot was sent to 88 recipients (current members of the chapter); 55 ballots were submitted. Thanks to Jennifer and James Procell for their willingness to serve the chapter by running for this office!

V. Committee Reports

Bylaws Committee: Beth Christensen reported that no changes were needed for the Bylaws.


Membership Committee: Jason Imbesi reported that the winner of the Logo Contest would be announced soon. There are sixteen library schools in the Midwest Chapter, and the goal is to appoint a formal liaison to each one. He also reported on the membership profile of the chapter.

Public Services Committee: Liz Berndt Morris reported that the committee discussed the role of embedded librarians, as well as methods for assessing a variety of public services: instruction, reference, marketing, and distance learning.

Publications Committee: Jennifer Matthews and Therese Dickman reported on the progress of the Oral History project. The remaining interviews should be completed by the time of the national meeting in Dallas in February 2012. A-R Editions has agreed to publish the interviews. Anyone interested in assisting with the transcriptions should contact Therese.

TAPS Committee: Emma Dederick reported on the tour of the Indiana Historical Society and noted that a special exhibit, “What a Swell Party this is! The Music of Cole Porter,” is currently on display in the Society’s Cole Porter Room.

VI. Scholarship Awards
Four scholarships were awarded this year. Jennifer Cunningham and Amanda DuBose received the Troutman Scholarship; Mandi Goodsett and Taylor Greene received the Retirees’ Scholarship. Congratulations to all!

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

VIII. New Business
Lynne Weber informed the chapter of the passing of Kiyo Suyematsu, former Music Librarian of Minnesota State University-Mankato. Richard LeSueur gave a remembrance of Charles Reynolds, former Music Librarian of the University of Michigan. Michael Duffy and Jill King provided information about next year’s chapter meeting, which will be held at the Naperville, Illinois Country Inn and Suites on Oct. 11-13, 2012.

IX. Announcements
There were no announcements.

X. Adjournment
The meeting was adjourned at 11:30 a.m.

Respectfully submitted,

Keith Cochran, Secretary-Treasurer
# Midwest Chapter of the Music Library Association: Administrative Structure

## EXECUTIVE COMMITTEE

<table>
<thead>
<tr>
<th>Role</th>
<th>Name and Affiliation</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Kirstin Dougan (University of Illinois at Urbana-Champaign)</td>
<td>2012</td>
</tr>
<tr>
<td>Past-Chair</td>
<td>Paula Hickner (University of Kentucky)</td>
<td>2012</td>
</tr>
<tr>
<td>Secretary-Treasurer</td>
<td>Jennifer Matthews (University of Notre Dame)</td>
<td>2012</td>
</tr>
<tr>
<td>Newsletter Editor</td>
<td>Anne Shelley (Illinois State University)</td>
<td>2012</td>
</tr>
<tr>
<td>Web Editor</td>
<td>Abbey Chapel (University of Minnesota)</td>
<td>2012</td>
</tr>
</tbody>
</table>

## STANDING COMMITTEES

### Bylaws (One-year terms; members may be reappointed)
- Beth Christensen (St. Olaf College), Chair, 2012
- Grace Fitzgerald (University of Iowa), 2012
- Paula Hickner (University of Kentucky), 2012

### Membership (Three-year terms; members may be reappointed; Chair serves year as Chair-Elect, two years as Chair, one year as Past-Chair)
- Jason Imbesi (Interlochen Center for the Arts), Chair, 2013
- Michael J. Duffy (Northern Illinois University), Past-Chair, 2014
- Robert DeLand (VanderCook College of Music), 2012
- Paula Hickner (University of Kentucky), 2013
- Richard LeSueur (Ann Arbor, MI), 2013
- Jennifer Matthews (University of Notre Dame), Chair, 2014
- Sheridan Stormes (Butler University), 2012
- Lynne Weber (Minnesota State University, Mankato), 2012
- Carla Williams (Indiana University), 2013

### Program (One-year terms; members may be reappointed)
- Paula Hickner (University of Kentucky), Chair, 2012
- Michael J. Duffy (Northern Illinois University), 2012
- Jill King (DePaul University), 2012

### Publications (Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past-Chair)
- Jennifer Matthews (University of Notre Dame), Chair, 2014
- Abbey Chapel (University of Minnesota), 2012
- Therese Dickman (Southern Illinois University-Edwardsville), 2012
- Michael J. Duffy (Northern Illinois University), 2013
- Greg Fitzgerald (Western Michigan University), 2014
- Laura Gayle Green (University of Missouri-Kansas City), 2012
- Kathleen Haefliger (Chicago State University), 2013
- Kathleen Harrison (University of Illinois at Urbana-Champaign), 2013
- Mary Huismann (University of Minnesota), 2012
- Ruth Inman (Kennedy-King College), 2012
- Lauren Parsons (Minnesota State University, Mankato), 2013
- Amy Pennington (Saint Louis University), 2012
- Anne Shelley (Illinois State University), 2012
- Wendy Sistrunk (University of Missouri-Kansas City), 2014
- John Wagstaff (University of Illinois at Urbana-Champaign), 2012
- Lynne Weber (Minnesota State University, Mankato), 2014

## SPECIAL COMMITTEES

### Cataloging (Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past-Chair)
- James Procell (University of Louisville), Chair, 2013
- Sue Stancu (Indiana University), Past-Chair, 2013
- Kerby Baunach (University of Kentucky), 2012
- Abby Chapel (University of Minnesota), 2013
- Patty Falk (Bowling Green State University), 2013
- Grace Fitzgerald (University of Iowa), 2012
- Mary Huismann (University of Minnesota), 2013
- Jason Imbesi (Interlochen Center for the Arts), 2013
- Kevin Kishimoto (University of Chicago), 2013
- Nicole Long (Wheaton College), 2013
- Jennifer Matthews (University of Notre Dame), 2013
- Deborah Morris (Roosevelt University), 2012
- Chuck Peters (Indiana University), 2013
- Sandy Rodriguez (University of Missouri-Kansas City), 2013
- Mark Scharff (Washington University), 2012
- Janet Scott (Indiana University), 2013
- Wendy Sistrunk (University of Missouri-Kansas City), 2013
- Sean Witzman (University of Missouri), 2013

### Public Services (Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past-Chair)
- Liz Berndt Morris (Central Michigan University), Chair, 2012
- Tom Caw (University of Wisconsin-Madison), 2012
- Robert Delvin (Illinois Wesleyan University), 2014
- Kirstin Dougan (University of Illinois at Urbana-Champaign), 2014
- Laura Gayle Green (University of Missouri-Kansas City), 2013
- Jill King (DePaul University), 2012
- Rebecca Littman (University of Wisconsin-Milwaukee), 2014
- Ruthann McTyre (University of Iowa), 2013

### Technology, Archives, Preservation, and Sound (T.A.P.S.) (Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past-Chair)
- Emma Dederick (Indiana University), Chair, 2013
- Susannah Cleveland (Bowling Green State University), 2012
- Kathleen Harrison (Southern Illinois University-Carbondale), 2014
- Sandy Rodriguez (University of Missouri-Kansas City), 2014
- Misti Shaw (DePauw University), 2012
- Peter Szabo (Ohio Wesleyan University), 2014

**Terms expire in October of the year indicated.**  
*This version of the administrative structure should reflect changes made at the 2011 chapter meeting. Please report errors and omissions to the editor.*