Welcome to the 2018 Music Library Association, Midwest Chapter Annual Meeting in Ann Arbor!

Visit the meeting website for more information: mwmla.blog.musiclibraryassoc.org/2018-meeting

See the Program page for an overview of the meeting.

Check out some of Ann Arbor’s huge variety of restaurants and attend fun events downtown. Find that information under the All About Ann Arbor page.

Find more information about getting around Ann Arbor under the Transportation page.

Wi-Fi:
The University of Michigan’s guest network is MGuest (must agree to the terms to join). Eduroam is also available if your home institution participates.
SCHEDULE AT-A-GLANCE

THURSDAY, OCTOBER 18

AFTERNOON
1:00-5:00 PM
CONFERENCE REGISTRATION, Hilton Garden Inn
2:00-5:00 PM
COMMITTEE MEETINGS, Hilton Garden Inn

EVENING
5:00-7:30 PM
DINNER ON YOUR OWN
7:30-9:30 PM
OPENING RECEPTION, Hilton Garden Inn

FRIDAY, OCTOBER 19

MORNING
8:00-9:00 AM
CONFERENCE REGISTRATION, Hilton Garden Inn
8:00-8:30 AM
COFFEE, TEA & BREAKFAST, Hilton Garden Inn
8:30-12:00 PM
WELCOME, SESSION BLOCKS 1 & 2, Hilton Garden Inn
12:00-1:00 PM
LUNCH / BUSINESS MEETING, Hilton Garden Inn

AFTERNOON
1:30-2:15 PM
SESSION BLOCK 3, EARL V. MOORE BUILDING
2:15-3:15 PM
CONCURRENT: POSTER SESSION, MUSIC LIBRARY VISIT, REFRESHMENTS, EARL V. MOORE BUILDING
3:15-5:00 PM
SESSION BLOCK 4, EARL V. MOORE BUILDING

EVENING
5:00 PM
DINNER ON YOUR OWN

SATURDAY, OCTOBER 20

MORNING
8:00-8:30 AM
EXECUTIVE COMMITTEE MEETING, Hilton Garden Inn
8:00-9:00 AM
COFFEE, TEA & BREAKFAST, Hilton Garden Inn
9:00-11:45 AM
SESSION BLOCKS 5 & 6, Hilton Garden Inn
11:45-12:00 PM
CLOSING REMARKS, Hilton Garden Inn
PROGRAM THURSDAY, OCTOBER 18

1:00-5:00 PM  Conference Registration  OUTSIDE HURON & MICHIGAN ROOMS (Hilton Garden Inn)

2:00-5:00 PM  Committee Meetings  HURON & MICHIGAN ROOMS (Hilton Garden Inn)

5:00-7:30 PM  Dinner  On your own

7:30-9:30 PM  Opening Reception  HURON, MICHIGAN, SUPERIOR ROOMS (Hilton Garden Inn)  SPONSOR: PROQUEST

PROGRAM FRIDAY, OCTOBER 19

8:00-9:00 AM  Conference Registration  OUTSIDE HURON & MICHIGAN ROOMS (Hilton Garden Inn)

8:00-8:30 AM  Coffee, Tea & Breakfast  OUTSIDE HURON & MICHIGAN ROOMS (Hilton Garden Inn)  SPONSOR: HARRASSOWITZ
8:30-8:45 AM  Welcome  
David Gier (Dean, University of Michigan School of Music, Theatre & Dance)

8:45-9:15 AM  What Performing Arts Students Want and Why Libraries (and Vendors) Should Care!  
Joe Clark (Kent State University), Sheridan Stormes (Butler University)

Resources for higher education have undergone a dramatic evolution during the past several decades. The Internet and related free and freemium products and services have revolutionized the manner by which students access information. This presentation examines the results of a mixed-methods study from three institutions which looked at format preferences of and library services for students of the performing arts. It reveals what users obtain from non-library sources and suggests reasons they turn to these sources, even when doing so means paying a fee. The study suggests what kinds of collections will best serve 21st century students and why database vendors should cooperate with librarians as they continue to create and modify new and existing electronic resources.

9:15-9:45 AM  Promoting College of Fine Arts Works through the Institutional Repository  
Anne Shelley (Illinois State University)

In summer 2017, I assumed responsibility for my library’s institutional repository (IR). Content from the College of Fine Arts (Schools of Music, Art, and Theatre and Dance) had, to that point, been less present in the IR than content from other colleges. With goals of increasing visibility for CFA activities and scholarship and providing a stable digital home for its content, I worked with stakeholders in the library and in CFA to develop new IR collections of programs, newsletters, and student and faculty work. This presentation provides attendees with ideas about identifying performing arts content for an IR, stakeholder talking points, workflows for creating and managing the collections, and assessing the success of the initiative by considering usage statistics and stakeholder satisfaction.

9:45-10:15 AM  Co-Instructor in Two Days: A Faculty and Librarian Collaboration  
Carla Williams (Ohio University)

One week prior to the Fall 2016 semester at Ohio University, I reminded the music history instructors that I was available to come into their courses for information literacy instruction at any time as often as needed. Two days before classes started, a long-time faculty member handed me a syllabus for MUS 6200: Seminar in Theory, Music History and Literature, which is the music research skills course for graduate students. On it was my name as co-instructor. This presentation follows the collaborative process and its progress from the shock of that first semester through the 2017-18 subject librarian direction-setting project required by the Libraries Assistant Dean for Research and Education Services. I also discuss current and future plans for MUS 6200.

10:15-10:30 AM  BREAK
10:30 AM-NOON  SESSION BLOCK 2  HURON, MICHIGAN, SUPERIOR ROOMS

10:30-11:00 AM  The Shifting Workbook: Introducing a Tool for Stacks Management, Statistics, and Planning
Erin Chiparo and Alvin Ly (Indiana University)

Shifting no longer has to be the dull and taxing part of regular library maintenance! This presentation introduces the Shifting Workbook, an exciting, interactive tool designed in Microsoft Excel that aims to simplify and maximize efficiency in the shifting process. We address the creation of the workbook as well as demonstrate its multiple functions and objectives. We also discuss our positive experience with the Shifting Workbook at Indiana University’s Cook Music Library, which includes using the spreadsheet for real-time updates on space constraints and priority shifting areas as well as for delegating stacks management tasks to student workers. Finally, we discuss our creative ideas for further developing the workbook and our strategy for using it to create a more ADA-compliant library space. We believe this useful tool will revolutionize the way music librarians approach and manage shifting and spacing projects. We look forward to sharing it.

11:00 AM-12:00 PM  Hot Tubs: The Opera and Other Adventures in Linked Data for New Music
Lindy Smith and Libby Hertenstein (Bowling Green State University)

Using Omeka-S, a new digital publishing platform from the makers of Omeka, staff from technical services and special collections at Bowling Green State University are working together to create an exhibit documenting the nearly 40-year history of the BGSU New Music [and Art] Festival. One of the biggest advantages of using Omeka-S is that is has built-in linked data capabilities with a relatively low technical overhead. Finding tools to leverage linked data can be a challenge for smaller institutions or institutions with limited technical knowledge or support. We discuss our experiences working with Omeka-S and the New Music Festival collection, the lessons we have learned, and our plans for the future.

12:00-1:00 PM  Lunch & Business Meeting
HURON, MICHIGAN, SUPERIOR ROOMS
SPONSOR: THEODORE FRONT MUSICAL LITERATURE

1:00-1:30 PM  Travel Time to U-M School of Music, Theatre and Dance
Sheet Music by the Ton: Processing the Edison Collection of American Music

Kristen Castellana and Ellen Mueller (University of Michigan)

For a decade in the 1910s and 20s, employees of the Edison Phonograph Company gathered sheet music in great quantity—"by the ton," in the words of Edison's son, Charles—from music stores, publishers, and private collections, doing so at the request of Edison himself, who sought to identify the best works to record and sell to the American public. He did not prove to be as successful a music mogul as he was an inventor, however, and the company closed in 1929. The music was packed up and shipped west to the Edison Institute (now Greenfield Village), and sixty years later the collection, with the exception of small portions which were donated to other libraries, came to the University of Michigan Music Library. This collection constitutes one of the world's largest collections of nineteenth century American music and represents a thorough documentation of the music publishing industry at the time. The American imprints alone number more than 115,000. In 1999-2000, the Library cataloged and had microfilmed the pre-1861 imprints, which included nearly 15,000 pieces. After that project, the remainder of the collection sat unsorted and unprocessed for another fifteen years, as the prospect of making accessible the 100,000 further pieces was daunting. In the summer of 2015, we succeeded in organizing the entire collection by medium (instrumental vs. vocal) and decade of publication. Because the collection is so large, we are approaching the digitization and cataloging of the collection in phases. We approached the first phase by successfully applying for $250,000 Digitizing Hidden Collections grant from CLIR later in 2015 and subsequently pre-processed all of the music which would be cataloged and digitized within the grant project. This first phase includes all works published through 1869 as well as the instrumental music through 1879. In two years, we have digitized and ingested into HathiTrust nearly 40,000 pieces and have cataloged 16,000 of the 23,000 uncataloged pieces from this period. Moreover, once the metadata is harvested for inclusion in the Sheet Music Consortium, it will double that repository’s holdings for the given time period. Our presentation provides a brief history of the collection and discussion of its research value, along with an account of how the University of Michigan Library has approached the processing of this extensive collection and carried out the cataloging and digitization of the first 40,000 items.

How to Eat an Elephant: Strategies for Using Student Workers to Tackle Backlogs

Allison McClanahan, Ryan Johnson, Sarah Ward, and Lindsay Weaver (Indiana University)

Music librarians are not strangers to backlogs or large, complex projects. Starting as the Collections and Cataloging Librarian at the Archives of Traditional Music (ATM) in 2017, Allison McClanahan entered a library/archive with a backlog of unknown size and a lack of comprehensive statistics regarding library usage and cataloging. This poster presentation addresses strategic hiring of students and creative ways of thinking and outreach to tackle challenging backlog projects. The poster describes the following: determining the scope of the ATM’s nebulous backlog; seeking students with skills outside of the traditional music library skillset; implementing new procedures for capturing statistics. ATM students can also briefly discuss their part of “the elephant and experience to accomplish large music library goals.”
POSTER #2 — No Archivist? No Budget? No Problem: Providing Access to the Julius Herford Collection at IU's William And Gaylor Cook Music Library

Charles Roush (University of Texas Rio Grande Valley), Jessica Abbazio (University of Minnesota)

Though music libraries are ideal repositories for performing-arts-related special collections, making these materials available to researchers is often difficult. The cost and time required to provide adequate description and access are substantial hurdles, especially since many music libraries do not have staff with archival training or experience in physical processing or finding-aid creation. Rather than refusing donations, allowing desired materials to be scattered to other repositories, or holding back unprocessed “hidden collections,” music librarians can tackle these challenges by seeking out opportunities to build relevant proficiencies, by creating realistic workflows, and by applying basic processing and coding skills. The newly finished finding aid for Indiana University’s Julius Herford Collection represents a success story of this kind. This poster presentation focuses on strategies music librarians can employ when they recognize an interest or need amongst patrons for collections that would otherwise be inaccessible. By taking advantage of the numerous resources available in a university setting like courses/workshops and access to software, networking with experts in other library divisions, and capitalizing on the skills of available staff members, non-archivists can facilitate researcher access to primary source materials and potentially pave the way for future digitization projects. This poster outlines the steps that two members of IU’s William and Gayle Cook Music Library Public Services team took to start a project of this kind and provides insight on establishing a streamlined workflow that allowed staff members to effectively contribute to its completion. The presenters can discuss lessons learned and suggest takeaways that music librarians and staff can apply to their own special-collections processing projects.

POSTER #3 — “What They’re Too Embarrassed to Ask” Survey: Results and Reflections

Zoua Sylvia Yang (DePauw University)

In the spring of 2018, Misti Shaw (IU-Bloomington) and I conducted a survey, publicized on MLA-L, that sought to examine incidence and prevalence of assumed knowledge in music history pedagogy and how librarians frequently fill these gaps. Students often feel comfortable asking librarians questions that they are too embarrassed to ask their own professors. “What’s a monograph?” “What is the NMA?” and “What does facs. mean?” are examples of questions that may arise when a professor has inadvertently made assumptions about what students know of scholarly research and resources. This poster presents the survey results. I discuss our findings and how I plan to move forward with this research.
4:00-5:00 PM

**Successful Library Exhibits: Lessons in Planning, Collaboration, and Copyright**

Therese Dickman (Southern Illinois University Edwardsville), Melissa Levine (University of Michigan)

In January, the Southern Illinois University Edwardsville campus visit of Ruth Slenczynska, former child prodigy pianist and SIUE Professor Emerita, and the 90th birthday celebration in April for Jean Kittrell, St. Louis area traditional jazz band leader, vocalist and pianist, prompted creating two extensive physical library exhibits about those musicians’ distinguished lives and careers. Both exhibits drew from sizeable music special collections. Digitized photographs and materials in various formats were included. Research, creativity, copyright permissions, and collaboration with the University Museum and library colleagues were vital for the success of the exhibits. Therese Dickman shows glimpses and discusses the lessons for success learned from these case study exhibits. As music-related library exhibits evolve from physical to online formats, copyright and fair use questions often arise. Melissa Levine shares lessons for creators of music-related online exhibits, including an overview of Creative Commons licensing for digitized materials and fair use online access to digitized materials.
PROGRAM SATURDAY, OCTOBER 20

8:00-8:30 AM  Executive Committee Meeting  
BOARDROOM (HILTON GARDEN INN)

8:00-9:00 AM  Coffee, Tea & Breakfast  
OUTSIDE HURON, MICHIGAN ROOMS (HILTON GARDEN INN)  
SPONSOR: ARCHIVAL PRODUCTS

9:00-10:30 AM  SESSION BLOCK 5  HURON, MICHIGAN, SUPERIOR ROOMS

9:00-9:45 AM  Improving Targeted Discovery through a Use Case in Music  
Rachael Cohen, Michelle Hahn, and Chuck Peters (Indiana University)

Students, faculty, and researchers need an efficient way to access collections with specialized content. Discovery layers can be designed to precisely target that content directly, focusing search results on the most relevant collections. Such a distinct view in Blacklight, the open source discovery layer in use at Indiana University, is allowing users to identify desired content from the Music Library, widely recognized as one of the largest academic music libraries in the world and accounting for nearly 10% of all holdings at IU Bloomington. Music librarians, along with Discovery and User Experience Librarians are creating this specialized view, providing search capabilities utilizing descriptive data elements to the music user community. Exploring how music users differ from general users leading to issues in discovery, presenters showcase the strategies implemented for increasing music discovery at IU, and ways these solutions could be applied to other specialized collections.

9:45-10:30 AM  The MiALA Fine Arts Interest Group: Making Connections Across the Mitten State  
Michael Duffy (Western Michigan University), Grace Haynes (Michigan State University), Laura Thompson (Central Michigan University)

The Michigan Academic Library Association (MiALA), established in 2014, is the leading professional organization for academic librarians in the state of Michigan, and a chapter of the Association of College & Research Libraries (ACRL). Within the organization are several established interest groups that reflect a wide variety of interests across academic librarianship. The MiALA Fine Arts Interest Group was formed in 2017 to serve as a forum for academic librarians who work with users and collections in the fine arts, including but not limited to, visual art, creative writing, dance, film, media production, music, and theatre to share ideas, collaborate, and develop professionally in order to best serve our constituencies’ unique needs. The Interest Group advocates and communicates the work of arts library organizations, such as the Music Library Association and the MLA-Midwest Chapter, with hopes for communication from other arts-library organizations in the future, such as TLA and ARLIS-NA. Through virtual meetings, the group has brought together librarians across Michigan for collaborative efforts, including conference presentations and feedback on day-to-day projects. In this session, three members of the Interest Group share how the group started, the benefits of connecting with local arts librarians, and future plans for the group. Librarians interested in making connections with other professionals across their region will gain ideas for starting similar groups and fostering relationships with local colleagues.
10:45-12:00 PM  SESSION BLOCK 6  HURON, MICHIGAN, SUPERIOR ROOMS

10:45-11:45 AM  Women in Music: Bringing Voices from the Margins to the Center
Grace Haynes, Sharon Ladenson, Elisa Landaverde, and Lydia Tang  
(Michigan State University)

The Michigan State University Libraries’ Special Collections recently acquired two distinct collections specific to women’s music. The Goldenrod Music and Michigan Womyn’s Music Festival collections showcase feminist and lesbian voices in music as well as the experiences of women from marginalized communities. Goldenrod Music began in Lansing, Michigan in 1975 as a women’s music distribution company with the intention to bring together music, politics, and culture. Michigan Womyn’s Music Festival was an annual international music event that took place in Michigan from 1976 until 2015 where female artists of all genres were welcome to perform. In this panel, MSU librarians pose and address the following questions: How do feminism, gender, and music intersect? How do we address the gaps within the music canon? How can librarians advocate for diversity and inclusion in our collections? How do we portray and preserve historical events and figures that present controversial and sensitive issues?

11:45 AM-12:00 PM  CLOSING REMARKS
PRESENTER BIOGRAPHIES

JESSICA ABBAZIO is Music Librarian at the University of Minnesota, Twin Cities where she coordinates instruction, reference, outreach, and public services. She holds a Ph.D. in Musicology from the University of Maryland and a Master of Library Science with a specialization in Music Librarianship from Indiana University, Bloomington. Jessica currently serves on MLA’s Membership Committee and Career Development & Services Committee and is a co-coordinator of the Career Development & Services Committee’s New Members Forum.

KRISTEN CASTELLANA is Head of Arts & Humanities at the University of Michigan. She leads a team of subject specialists and coordinates collection development activities in the full range of arts and humanities disciplines. Prior to that, she spent eight years as reference librarian in the University of Michigan Music Library and from 2010 through 2017 served as head of that library.

ERIN CHIPARO is Public Services Supervisor and Stacks Coordinator at the William and Gayle Cook Music Library at Indiana University. She holds an MLS with a specialization in music librarianship from Indiana University. She also studied music education at The Ohio State University and music history at the University of Cincinnati College-Conservatory of Music.

JOE CLARK is Associate Professor and Head of the Performing Arts Library at Kent State University. His research interests include information-seeking behavior, user experience, and the changing nature of scholarly information. He is active in the American Library Association, Association of College and Research Libraries, and the Music Library Association.

MICHAEL DUFFY is Associate Professor and Fine Arts Librarian at Western Michigan University. He holds a Master of Library and Information Science degree from Dominican University, a Master of Music degree in musicology from Northwestern University, and a Bachelor of Music degree, magna cum laude, in music education from Western Michigan University.

DAVID GIER is Dean of the University of Michigan School of Music, Theatre & Dance and Paul Boylan Collegiate Professor of Music. From 2010 to 2018, he served as the Director of the University of Iowa School of Music. As Director, Gier led the School of Music’s recovery following a devastating flood that destroyed the music and performing arts facilities in 2008. Between 1989 and 1995, he served on the faculty of Baylor University before joining the University of Iowa as professor. An accomplished trombonist, Gier began his professional career in New England as a member of the Springfield (Mass.) Symphony Orchestra and Orchestra New England. From 1990 to 2008, he was the principal trombonist of the Breckenridge (Colo.) Festival Orchestra. Gier received his bachelor of music degree, with high distinction, from the University of Michigan School of Music, Theatre & Dance in 1983. He also has a master of music degree, a master of musical arts degree, and a doctorate in musical arts from the Yale University School of Music.
MICHELLE HAHN is Assistant Librarian, Sound Recordings Cataloger at Indiana University and primarily responsible for descriptions of audio/audiovisual content. She is a member of the Program for Cooperative Cataloging (PCC) Communication Board, Assistant Web Editor for the International Association of Music Libraries and Documentation Centres (IAML), Editor of the MLA Newsletter, and Social Media Coordinator for the Music OCLC Users Group (MOUG). She enjoys collaborating with colleagues to document and share our organization’s rich oral history.

GRACE HAYNES is the Music Librarian at Michigan State University, where her duties include information literacy instruction, research support, collection development, and outreach. She completed her Master of Library and Information Science degree at the University of Denver and Master of Music in Voice Performance degree at the University of Northern Colorado.

LIBBY HERTENSTEIN earned her B.A. in German and History from Ohio University and her MLS from Indiana University, Bloomington with a specialization in rare books and manuscripts librarianship. She is currently the Cataloger and Metadata Librarian at Bowling Green State University where her current duties include performing cataloging, metadata creation, overseeing the rare books collection and participating in linked data projects.

SHARON LADENSON is Gender and Communication Studies Librarian at Michigan State University. Her writing on feminist pedagogy and critical information literacy is included in works such as Critical Library Instruction: Theories and Methods (from Library Juice Press) and Critical Library Pedagogy Handbook (from the Association of College and Research Libraries). She is also co-editor (with Jenny Brandon and Kelly Sattler) of the book, We Can Do IT: Women in Library Information Technology. Sharon is an active member of the Women and Gender Studies Section (WGSS) of the Association of College and Research Libraries and has presented with WGSS colleagues at the National Women’s Studies Association Annual Conference.

ELISA LANDAVERDE is Metadata Librarian at Michigan State University Libraries where she focuses on digital collections. She is a member of the MSUL digital repository and curator of the Special Collections’ LGBTQ+ collection.

REGEN LE ROY graduated from Western Michigan University with a BA in music and an MA in music research. He is currently pursuing a master’s of library and information science at the University of Michigan.

MELISSA LEVINE is Director of the University of Michigan Library Copyright Office and provides guidance on all aspects of copyright policy and practice, helping the University of Michigan community understand copyright. She is a member of the library’s senior management group, serves on the steering committee for the university’s Museum Studies program, and is adjunct faculty at the U-M School of Information.
ALVIN LY is a student at Indiana University and is completing a master’s degree in Musicology and a Master of Library Science with an emphasis in Music Librarianship. He graduated from Chapman University with a Bachelor of Arts in Music in 2016. Alvin is currently a member of MLA, MWMLA, and served as the Vice President of the Students of Music Librarianship Group (SMLG) at Indiana University during the 2016-2017 academic year.

ALLISON MCCLANAHAN is librarian for the Archives of Traditional Music at Indiana University, where she is responsible for the management of all public and technical services operations, including reference, circulation, instruction, outreach, cataloging, collection management, and stacks maintenance. She serves as the President of the Indiana University Librarians Association; the Executive Secretary and co-chair of the Diversity, Equity, and Inclusion Committee for the Association for Recorded Sound Collections; and as a member of the MLA Publication Awards Committee.

ELLEN MUELLER is Director of Technical Services at the University of Michigan Library. She graduated from the University of Michigan in May of 2010 with her Master of Science in Information. Prior to joining the University, Ellen worked at the National Archives and Records Administration as an archivist and in the Metadata Services Department at UCSD as a database assistant.

CHUCK PETERS is Head of Music Cataloging in the William and Gayle Cook Music Library at Indiana University. He is active in IAML, MLA and MWMLA. In IAML, he is the Chair of the Libraries in Music Teaching Institutions Section. In MLA, he is the Coordinator of the Technical Services Interest Group, the SirsiDynix Users Group Leader, and arranges the annual Organ Crawl. In MWMLA, he is the Chair of the Cataloging Committee. At Indiana University, he serves as the Adviser to the Students of Music Librarianship Group.

CHARLES ROUSH is Research and Instruction Librarian at the University of Texas Rio Grande Valley. Previously, he worked in Public Services at Indiana University’s William and Gayle Cook Music Library. He holds master’s degrees in Library Science, Information Science, and Clarinet Performance.

ANNE SHELLEY is scholarly communication librarian and subject librarian for music at Illinois State University. Previously, she was music and multimedia services librarian and acting head of access services at Illinois State, assistant librarian at the University of Minnesota, and digital projects librarian at the University of Iowa. Anne has been a member of MWMLA since 2006, when she joined as a student.

LINDY SMITH is currently the Reference Archivist at Bowling Green State University’s Music Library and Bill Schurk Sound Archives, where she supervises students, manages digital projects, and many other duties as assigned. She holds a bachelor’s degree in music history and literature from Bowling Green State University and master’s degrees in library and information science and musicology from the University of Illinois at Urbana-Champaign.
SHERIDAN STORMES is a professor at Butler University, where she currently is the Performing & Fine Arts Librarian. During her 40+ years at Butler, Sheri has held a number of positions within the library system and also has been an adjunct instructor for Jordan College of the Arts. Sheri has been active in both MLA and MWMLA for many years and is a former chair of MWMLA.

LYDIA TANG is a Certified Archivist and has been an Archivist-Librarian at Michigan State University Special Collections since 2015. Prior to MSU, she was an Archivist in the Music Division of the Library of Congress. She earned her MLIS and Doctor of Musical Arts degrees at the University of Illinois at Urbana-Champaign.

LAURA THOMPSON is Research and Instruction Librarian at Central Michigan University with subject responsibilities for the School of Music. She holds a BM in Music Education from the University of Tennessee and completed her MLS and MA in Musicology degrees at Indiana University in 2014.

SARAH WARD is a second year master’s student pursuing dual degrees in Musicology and Library Science at Indiana University. In addition to working as a library assistant for the Archives of Traditional Music, she also works as a member of the Media Digitization and Preservation Initiative and serves as a metadata quality control specialist in a CLIR-grant funded map digitization project at the Wells Library. She is currently the chair of the Music Library Students and Emerging Professionals group in MLA.

LINDSAY WEAVER is a doctoral student in musicology at Indiana University, where she recently received her MLS with a Music Librarianship specialization. She currently works as a student cataloging assistant at the Archives of Traditional Music and the Lilly Library. She is also the IU Performances Cataloger at the Cook Music Library.

CARLA WILLIAMS is Music and Special Projects Librarian at Ohio University in Athens, where she serves as the liaison between the University Libraries and the School of Music. She selects and manages music materials and resources, directs the daily operations of the Music and Dance Library, and provides music research and reference services as well as library instruction. Williams holds advanced degrees in both music and librarianship from Indiana University and the University of Idaho.

ZOVA SYLVIA YANG is Music and Performing Arts librarian at DePauw University in Greencastle, Indiana. She holds master’s degrees in library and information sciences and in music history and literature from UW-Milwaukee, and has served as an Association of Research Libraries/Music Library Association Diversity & Inclusion Initiative Fellow. In addition to her responsibilities in collection development, reference services, and access services, Sylvia teaches a sequential, course-integrated information literacy program for DePauw’s School of Music.
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