

A dark teal background with a network diagram of light blue circles connected by thin lines. A white rectangular area is positioned on the left side, containing the text and the MLA logo.

**MUSIC
LIBRARY
ASSOCIATION
MIDWEST CHAPTER**

The logo for the Music Library Association (MLA), consisting of the lowercase letters 'mla' in a white, sans-serif font, centered within a dark grey circular background.

mla

79TH ANNUAL MEETING • OCTOBER 22-23 2020 • ONLINE

PROGRAM THURSDAY, OCTOBER 22

Note: All times are in Central Time Zone (CST/CDT).

1:00-1:10 PM

WELCOME

Katie Buehner, MWMLA 2020 Program Chair

1:15-2:00 PM

RESEARCHING THE NEGRO SPIRITUAL

Randye Jones, Grinnell College

Kathleen Abromeit, Oberlin College and Conservatory

With the expanding interest in African American music, Negro spirituals have grown in importance for both the performer and researcher. There are numerous resources available to support the exploration of spirituals. Still, the question often comes down to discovering what those resources are and how to make them available to patrons. This session presents two online research tools. *The Spirituals Database* by Randye Jones is currently under contract for publication. Her database offers searchable access to recorded track information for concert Negro Spiritual settings performed by solo classical vocalists. *The Spirituals Database* contains over 5,700 entries. Kathleen Abromeit's database, *An Index to African-American Spirituals for the Solo Voice*, contains over 6,000 entries and indexes anthologies that contain spirituals. Abromeit's index was published in 1999, and she is currently working on the 2nd edition of the work. The presentation will include a demonstration of both databases and reflect on the significance of this research.

2:15-3:15 PM

LIBRARIES IN THE TIME OF COVID-19

Mallory Sajewski, Interlochen Center for the Arts

Jason Imbesi, University of Michigan

Over recent months, many educational institutions have needed to reimagine nearly every aspect of their operations in response to the ongoing COVID-19 public health emergency. Music librarians have worked tirelessly to determine how to best address issues - both universal and unique to the specific populations they serve - affecting all areas of service under rapidly changing circumstances. This session, a continuation of the COVID-19 open forum held during the regional IAML-US meeting in July, will consist of a guided discussion in which participants will share ideas and offer support to one another as we navigate the challenges of these unprecedented times.

3:30-4:30 PM

CATALOGING ROUNDTABLE

Chuck Peters, Indiana University (Coordinator)

5:00-6:30 PM

MIDWEST MLA 2020 HAPPY HOUR

BYOB and BYOP (bring your own people and/or pets)

PROGRAM FRIDAY, OCTOBER 23

9:30-10:30 AM **PUBLIC SERVICES ROUNDTABLE**
Z. Sylvia Yang, Depauw University (Coordinator)

10:30-11:00 AM **COFFEE & TEA**
BYOB

11:00-12:00 PM **TECHNOLOGY, ARCHIVES, & PRESERVATION ROUNDTABLE**
Michelle Hahn, Indiana University (Coordinator)

1:00-1:30 PM **WELCOME & BUSINESS MEETING**
Michael Duffy, MWMLA Chapter Chair

1:45-2:15 PM **CIRCULATING SOUNDS: LIBRARY PROMOTION & OUTREACH VIA RADIO**
Tom Caw, University of Wisconsin, Madison

Looking for a way to promote your library's sound recordings collection, as well as increase awareness of your other holdings and services? Have you considered creating a radio show? This presentation will detail how we at Mills Music Library came to launch *Circulating Sounds*, a weekly radio show on WSUM 91.7 FM Madison, in January 2020, how we adjusted to doing the show from home when COVID-19 closed our library, and what we've learned.

2:30-3:00 PM **ON THE ROAD TO EASIER DIGITAL SCORE ACQUISITION**
Kristi Bergland, University of Minnesota

The advantages of digital scores have never been more apparent than during the present Covid-19 pandemic. Touch-free publications can be acquired and distributed without fear of spreading germs and without the extended delays currently experienced in global shipping. However, a unique set of complications arise in the acquisition of digital scores, as they tend not to fall seamlessly into the established workflows of either electronic resources or printed scores. This is further complicated by the highly variable compatibility of publishers/vendors, ranging from international publishing houses with legal departments to individual composers working from their laptops, to a library business model. This paper describes how we are approaching this issue at the University of Minnesota, bridging the knowledge gaps between composers, vendors, acquisitions staff, selectors, and catalogers through the implementation of checklists and music specific boilerplate language in electronic resources licensing agreements, improving processing efficiency and the overall experience.

PROGRAM FRIDAY, OCTOBER 23, cont.

3:15-3:45 PM **STUDENT ASSISTANTS AS PART OF TEAM-BASED METADATA MANAGEMENT DURING COVID-19 REMOTE WORK**

Treshani Perera, University of Kentucky

In March 2020, when the University of Kentucky moved to online instruction and full-time remote work, the Fine Arts Cataloging Unit was faced with the challenging task of envisioning and planning remote work projects for two part-time student assistants, who typically work with physical collections and in an in-person work environment. What began as a short-term arrangement expanded into a detailed plan lasting several months of continuous employment for student assistants in a remote work environment. This presentation will provide an overview of the timeline for decision making, steps taken by the Music and Fine Arts Cataloging Librarian/Unit Head to come up with projects and tasks for student assistants to complete remotely, and new project goals and accomplishments that resulted from a creative approach to team-based metadata management during COVID-19 remote work.

4:00-5:00 PM **MLA STRATEGIC PLANNING TASK FORCE FOCUS GROUP**

Chuck Peters, Indiana University

During the focus group session we discuss questions prepared by the Task Force, related to members' experiences with MLA (the structure is similar to a SWOT analysis). I would ask in advance for permission to record the session: this would be only for my assistance to transcribe the notes; participants would not be identified and the recording would not be retained. If attendees were not comfortable with a recording, I would likely ask for someone to assist me with note taking.

The proposed format of the session is structured this way:

- Introduction: Why are we doing this?
- Goals for the session
- Explain how input will be used and how information will be shared
- Go over Strategic Planning charge, timeline, and process (progress will be shared and there will be time for additional input at a conference session at MLA Cincinnati (Town Hall, if approved by program committee)
- Questions prepared by the Task Force
- Save time for participants' questions at the end

PRESENTER BIOGRAPHIES

KATHLEEN ABROMEIT is public services librarian at Oberlin Conservatory Library. She is the author of *Spirituals: A Multidisciplinary Bibliography for Research and Performance* (Music Library Association, and A-R Editions, Inc., 2015), *An Index to African-American Spirituals for the Solo Voice* (Greenwood Press, 1999) and coauthor, with Mark Moss, of *The Folk Song Index: An Oberlin College Library and Sing Out! Collaboration* (2008). She contributed a chapter to *Music Library Instruction* (2004). She has also published articles and reviews in *Musical Quarterly*, *Notes*, *Choice*, and *Music References Services Quarterly*. She holds degrees from Cottey College (AA), Lawrence Conservatory (BMus), University of Colorado-Boulder (MMus), and the University of Wisconsin-Milwaukee (MLIS).

KRISTI BERGLAND is Music Metadata Librarian at the University of Minnesota, where she is responsible for cataloging music, ebooks, and streaming media, as well as supervising cataloging staff. Kristi has mentored students from local and regional library studies programs in both technical services and music specific field work.

TOM CAW is Music Public Services Librarian at Mills Music Library, where he has been helping patrons satisfy their music information needs since 2008. Prior to joining UW-Madison Libraries, he was Public Services Librarian at Allen Music Library, University of Hartford, where he served the faculty, staff, and students at The Hartt School.

JASON IMBESI is the Librarian for Music, Theatre and Dance at the University of Michigan. Previously, he was Assistant Music Librarian/Coordinator of Access Services at Interlochen Center for the Arts. He holds an MLS and MA in Musicology from the University at Buffalo. Jason has been an active member of the Music Library Association since 2006 and its Midwest Chapter since 2010.

RANDYE JONES holds her Bachelor of Arts degree in Music Education from Bennett College in her home town of Greensboro, North Carolina, and her Master's degree in Vocal Performance from The Florida State University, Tallahassee, with additional study in Vocal Literature at the University of Iowa in Iowa City. While at Florida State, Jones expanded her musical interests to include both music research—especially related to vocal music by African American musicians—and music librarianship. She became a music cataloger at the university, followed by additional library work at George Washington University in Washington, D.C. Jones currently holds the position of media collections coordinator for the libraries at Grinnell College in Grinnell, Iowa. As a researcher, Jones has been a pioneer in producing web sites featuring research of African American Classical vocalists. She created the website Afrocentric Voices in “Classical” Music, which launched in 1998. More recently, Jones launched The Spirituals Database, a site with information on over 5,000 concert spiritual recording tracks. She has also published several online articles, including two for the Library of Congress' National Recording Registry. An active singer and lecturer in the Midwestern United States, Jones has presented for the National Association of Negro Musicians (NANM), the Research, Education, Activism, and Performance (REAP), the African American Art Song Alliance, the Music Library Association (MLA) and the Harry T. Burleigh Society. She was interviewed for the Australian Broadcasting Corporation's 2016 documentary, *Spirituals: The Foundation of Popular Music*. Jones' first book, *So You Want to Sing Spirituals: A Guide for Performers*, was published in 2019. Her current project is the completion of a book on recordings of concert spirituals for solo voice.

TRESHANI PERERA (pronouns she/her) is the Music and Fine Arts Cataloging Librarian at the University of Kentucky, and also serves as the Head for the Fine Arts Cataloging Unit. Treshani provides original and complex copy cataloging for all formats in the Fine Arts Library, and oversees operations related to cataloging, technical processing, preservation, and special projects in the Fine Arts Library. Treshani received her Coordinated MLIS and MM in Music History from the University of Wisconsin-Milwaukee.

PRESENTER BIOGRAPHIES, cont.

CHUCK PETERS is the Head of Music Library cataloging in the William and Gayle Cook Music Library, Indiana University Bloomington. He currently serves on the MLA Strategic Planning Task Force.

MALLORY SAJEWSKI is the Head of the Fennell Music Library at the Interlochen Center for the Arts. She holds an MLIS and an MM in oboe performance from Kent State University. She has served on many different MLA committees and task forces and currently chairs the Membership Committee at both the national and Midwest Chapter levels.



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