

## Music Library Association Conference 2024

**TUESDAY, FEBRUARY 20, 2024** (all times EST)

ONLINE

- 12:00pm-12:55pm    **Preservation Committee**  
*Chair: Alice Carli*
- 1:00pm-1:55pm    **Music Therapy/Systematic Reviews Interest Group**  
*Coordinator: Brendan Higgins*
- 2:00pm-2:55pm    **Contemporary Music Interest Group**  
*Coordinator: Tom Bickley*
- 3:00pm-3:55pm    **Electronic Scores Working Group Task Force**  
*Coordinator: Sandi-Jo Malmon*
- 4:00pm-4:55pm    **Archives and Special Collections Committee**  
*Chair: Stacey Krim*

**WEDNESDAY, FEBRUARY 21, 2024** (all times EST)

ONLINE

- 12:00pm-12:55pm    **Sirsi-Dynix Users Group**  
*Coordinator: Denise McGiboney*
- 1:00pm-1:55pm    **Big Ten Academic Alliance Music Librarians Interest Group**  
*Coordinator: Jessica Abbazio*
- 2:00pm-2:55pm    **Music Librarianship Educators Interest Group**  
*Coordinator: Sonia Archer-Capuzzo*
- 3:00pm-4:55pm    **Pacific Northwest Chapter**  
*Chair: Sara Wallace*

**THURSDAY, FEBRUARY 22, 2024** (all times EST)

ONLINE

- 12:00pm-1:25pm    **Oral History Committee**  
*Chair: Catherine Hammer*
- 2:00pm-2:55pm    **Black Music Collections Interest Group**  
*Coordinator: Kathy Abromeit*
- 3:00pm-3:55pm    **Digital Humanities Interest Group**  
*Coordinator: Bonnie Finn*
- 4:00pm-4:55pm    **Web Committee**  
*Chair: Laura Jacyna*

**FRIDAY, FEBRUARY 23, 2024** (all times EST)

ONLINE

12:00pm-12:55pm **Reference Sources Subcommittee**

*Chair: Patricia Sasser*

1:00pm-1:55pm **Development Committee**

*Chair: Susannah Cleveland*

2:00pm-2:55pm **Video Game Music Interest Group**

*Coordinator: Joshua Dieringer*

**TUESDAY, FEBRUARY 27, 2024**

9:00am-5:00pm **Board Meeting**

SALON B/C

**WEDNESDAY, FEBRUARY 28, 2024**

9:00am-12:00pm **Board Meeting**

SALON B/C

12:00pm-4:00pm **Local Event: Organ Crawl**

MEET IN HOTEL LOBBY

*Coordinator: Janice Bunker*

*Sponsor: Organ Music Interest Group*

Come spend an afternoon of awe with the Organ Music Interest Group on their annual organ crawl! We'll meet Wednesday, February 28 at noon in the hotel lobby and visit three Cincinnati church organs. Bring your organ shoes, a short piece to play, and your fun-loving attitude. Huzzah!

1:00pm-3:00pm **Local Event: Cincinnati Black Music Walk of Fame**

MEET IN HOTEL LOBBY

*Coordinator: Carlos Peña*

*Sponsor: Program Committee*

Join us for a free, outdoor tour of this new Cincinnati attraction- and bring your walking shoes!

5:30pm-6:55pm **First-Time Attendees Reception** (invitation only)

ROSEWOOD

*Coordinator: Karen McCool*

6:00pm-7:00pm **Donors' Reception** (invitation only)

CONTINENTAL

*Coordinator: Susannah Cleveland*

7:00pm-9:50pm **Opening Reception**

HALL OF MIRRORS

*Coordinator: Z. Sylvia Yang*

8:00pm-10:30pm **MLA Big Band Rehearsal**

MAYFLOWER 1&2

## THURSDAY, FEBRUARY 29, 2024

8:00am-6:00pm    **Quiet Room**

SALON F/G

The Music Library Association is pleased to provide a Quiet Room for all attendees from 8AM - 6PM during the MLA meeting (Thursday-Friday-Saturday). The purpose of the Quiet Room is to provide a space where our members can relax, regroup, or take a break from the conference itself. Please respect others while using the Quiet Room. Please keep conversations to an absolute minimum, silence all electronic devices, and be mindful of others using the Quiet Room. Please reach out to the MLA Convention Managers at [cm@musiclibraryassoc.org](mailto:cm@musiclibraryassoc.org) with any questions or concerns.

9:00am-9:20am    **Welcome**

PAVILLION & CAPRICE 1

*Speakers: Paula Hickner, Z. Sylvia Yang, Carlos Peña, TBD*

9:00am-4:55pm    **Exhibitor Hall**

HALL OF MIRRORS

9:30am-10:55am    **Plenary – Introducing the Music Companion to the Framework for Information Literacy**

PAVILLION & CAPRICE 1

*Speakers: Angela Pratesi, Anna Grau Schmidt, Veronica Wells, Andrea Beckendorf, Tom Bickley, Erin Conor*

*Sponsors: Instruction Subcommittee, Public Services Committee, Cataloging and Metadata Committee, Education Committee*

The ACRL *Framework for Information Literacy for Higher Education* is arguably the most significant development in public services practice this century, and its new *Music Companion* translates information literacy into music practice and inquiry. It benefits all members of MLA to have a functional understanding of the knowledge practices, dispositions, and definitions in the *Framework* and what it means to be information literate, both in the fields of music and in our increasingly complex information landscape. The *Music Companion* serves as a useful bridge for those integrating the *Framework* into their music library practices.

In response to ACRL's 2016 adoption of the *Framework*, the Framework Working Group of the Instruction Subcommittee formed the following year to investigate ways of supporting music librarians' use of the new *Framework*. A 2018 survey distributed by the group through the MLA-L found that, while the majority of respondents were using the *Framework*, others had difficulty applying it to music-specific instruction and one-shot requests. Respondents expressed a desire for guidelines or best practices that included music-specific outcomes or activities, which is the driving force behind the creation of this document. In 2019, the Instruction Subcommittee, the Public Services Committee, and the MLA Board voted to adopt the *Framework* as the official information literacy document of the Association. Since then, the Framework Working Group has reviewed scholarly literature, other discipline-specific Companions, and conducted a qualitative study to develop and inform the creation of the *Music Companion*.

Attendees of this session will gain a more nuanced understanding of the ACRL *Framework* and be among the first to engage with the brand new, MLA Board-approved *Music Companion to the Framework for Information Literacy*, which includes music-focused definitions, knowledge practices, dispositions, and sample learning outcomes for each Frame of the *Framework*. Working Group members will share their methodology for creating the document as well as major themes and initial findings of their qualitative study gauging music faculty's perceptions of information literacy, which are woven throughout the *Music Companion*.

Because information literacy is relevant to all library workers no matter their specialization, the *Framework* and *Music Companion* can guide the ways we think about user needs from public to technical services, student training and supervision, scholarly communication, and beyond.

Link to the *Music Companion to the Framework for Information Literacy*:  
<https://www.musiclibraryassoc.org/page/mlapublications>

11:00am-11:30am **COFFEE BREAK**

HALL OF MIRRORS

11:30am-11:55am **Protecting Musical Heritage: Reparative Cataloging of Ukrainian Music Resources at Indiana University**

ROOKWOOD

*Speakers: Laikin Dantchenko, Jack Haig Nighan*

The ongoing war of aggression by Russia in Ukraine has brought international attention to the conflation of Ukrainian and Russian cultures and identities. Such conflation exists in various forms, at its most dangerous in weaponized distortions of history and pretexts for violence such as Vladimir Putin's essay "On the Historical Unity of Russians and Ukrainians," which served as a preamble to the 2022 invasion. These two distinct cultures can also be misunderstood unintentionally in ways that appear harmless, even in music libraries. However, in any form, failure to identify and appreciate the independence of Ukraine's cultural identity contributes to erasure and the perpetuation of historical and political conflict. Cataloging the Ukrainian music materials contained within the Margarita Mazo Collection at the Cook Music Library at Indiana University has necessitated a thoughtful examination including the historical relationships in general and the influence of the Soviet Union on music publications in particular.

In describing the contents of the Mazo Collection and highlighting the significance of Ukrainian music in libraries, we suggest measures to ensure accurate and inclusive representation. Best practices for catalogers, such as appropriate use of controlled vocabularies and accurate transcription of text, are expanded upon to promote understanding and appreciation of Ukrainian music and to ensure access to users who search in the Ukrainian language—perhaps the users for whom these materials are most vital.

Librarians must be critical and well-informed to understand Soviet publications of Ukrainian music, intrinsic to which are state control, censorship, and the manipulation of cultural expression for ideological purposes. The content and language of these resources were always impacted by contradictory demands to which Ukrainian musicians were subject: to conform to Soviet norms while preserving their artistic identity.

One form of erasure was the Soviet publication of Ukrainian music resources by Ukrainian creators only in the Russian language. Here lies a crucial opportunity for reparative cataloging, as further research often reveals the original Ukrainian names of individuals, musical works, and even medium of performance terms and genre/form terms, which afford authentic representation in authority records.

This presentation will provide insights into the cultural differences between Russia and Ukraine, the complexities of Soviet music publications, and our power as librarians to either defend or hinder the authentic representation of Ukrainian music and creators in library catalogs. Librarians navigating these issues with cultural sensitivity can demonstrate solidarity with Ukraine and contribute to cross-cultural understanding. We hope that the reparative description of these materials might serve as a model to anyone tasked with representing a culture or musical tradition that has been conflated with others in harmful ways.

11:30am-12:25pm **Understanding, Incentivizing, and Supporting Openness in Music Librarianship**

SALON H/I

*Speakers: Stephanie Bonjack, Michael Duffy, Rachel Scott*

*Sponsor: Resource Sharing and Collection Development Committee*

Open Access (OA) and Open Educational Resources (OER) present great opportunities to music librarians and the communities they serve. There are nonetheless considerable challenges in understanding the models associated with both and determining how best to approach them at one's library. This presentation offers an overview of OA and OER landscapes, outlining prominent models and key players, and also provides case studies of an institutional OER incentive program, a collaboration with an institutional Office of Research to support OA, and a comparison of OER and traditional/fee-based textbooks in music. By offering an overview and examples of OA and OER in practice, the speakers hope to present a more nuanced picture of these important issues and to encourage attendees to consider what options might best support the needs of their patrons.

11:30am-12:25pm **Cataloging Conversations**

PAVILLION & CAPRICE 1

*Speakers: Rebecca Belford, Chelsea Hoover, Morris Levy*

*Sponsor: Cataloging and Metadata Committee*

An in-person, interactive discussion session for those active with music metadata or cataloging of music material. Share challenges, commiserate, celebrate successes, contemplate changes, and collaborate with colleagues. This will be a loose discussion; moderators will be prepared with discussion prompts if needed. Non-catalogers are welcome... if catalogers can't explain what they are talking about, they probably don't yet understand it themselves! There will be a complementary all-virtual, open "CMC Q&A" to be held during one of the virtual committee/interest group meeting weeks.

[This session will not be recorded.]

12:05pm-12:30pm **Recovering the Early History of Gospel Music through Reparative Archival Practices in the Charles and Frankie Pace Collection**

*Speaker: Christopher Lynch*

ROOKWOOD

Much has been made in recent years of what Lae'l Hughes Watkins and others have termed the "reparative archive," in which historical injustices are addressed through archival practices. In most cases, this amounts to prioritizing acquisitions that diversify the overall content of a library, eliminating offensive or marginalizing language from finding aids, and enhancing existing metadata to highlight previously erased individuals. This presentation introduces a unique reparative project being undertaken in the University of Pittsburgh Library System to expand the Charles and Frankie Pace Collection, which pertains to the early history of Black gospel music, using materials currently found within it.

The curatorial history of the Charles and Frankie Pace Collection, which the University of Pittsburgh acquired in 1999, exemplifies the potential dangers of MPLP. Processing of the collection was left to student workers who were not library students and could not read music. The result was an inadequate finding aid that not only failed to communicate the historical significance of the collection, but actively discouraged its use. Most significantly, the Paces were portrayed as only locally significant, and almost every piece of music was described as incomplete. In truth, Charles Pace was one of the first composers of modern Black gospel music in Chicago in the 1920s before moving to Pittsburgh in 1936. He pioneered new styles alongside composers such as Thomas Dorsey, and his wife Frankie helped him distribute the music across the nation through a network of Black-owned stores, building the infrastructure of the gospel industry. It is true that most of Charles's compositions have not been preserved in sheet music form. But, although you would not know it from the original finding aid, the collection holds nearly all the printing plates that Charles made to print his music.

This presentation will detail the current work being undertaken to restore and preserve the plates, recover the printed music, put the music into the hands of performers, and record the music. In the end, the archive will include print and digital copies of almost all recoverable pieces of Pace’s sheet music, as well as recordings of almost all his songs. This work is not only building a more user-friendly archive but also reshaping our understandings of the history of gospel music. We can now see that gospel was not created by a single “father”—Thomas Dorsey, as portrayed in most books—but that the genre emerged from the competition and cooperation of a small community of Black sacred music musicians.

[This session has been cancelled.]

12:30pm-1:30pm **LUNCH** (on your own)

12:30pm-1:30pm **NOTES Luncheon** (invitation only)

SALON B/C

1:30pm-1:55pm **References for the Rest of Us: Music Score Selection in Public Libraries**

*Speakers: Kristie Nelsen, Adam Berkowitz, Julie Hanify, Steve Landstreet, Laurie Bailey*

*Sponsor: Public Libraries Committee*

ROOKWOOD

The Music Library Association's Public Library Committee (PLC) aims to assist public library staff, both within and especially outside of our organization, with music-related collection development, reference, and programming queries. The PLC recognizes and understands the unique nature of these services within our communities. Recently, Public Libraries Committee members, via direct communications or the MLA listserv, received requests for guidance from public library representatives on how to build their library's music score collection. In response to these queries, and as a method to capture suggestions from the collective wisdom of our committee members, the PLC commenced a months-long project to build an online reference tool: ***Selecting Printed Music in Public Libraries***. This two-part dynamic document includes a narrative with recommendations for gauging and serving the needs of the community, followed by a user-friendly list of affordable scores to build, refresh, or fill gaps in a music score collection. This session will serve to unveil ***Selecting Printed Music in Public Libraries*** to attendees and the MLA community and will provide background information on the development of this document. Members of the Public Libraries Committee will discuss the versatility and possible applications of this tool and will leave time to answer questions and field comments about the document.

1:30pm-2:25pm

**Reformatting the Hits: Modding the One-Shot Instruction Session**

*Speakers: Jason Imbesi, Corinne Forstot-Burke*

PAVILLION & CAPRICE 1

At the University of Michigan, numerous library learning modules and tutorials are available for instructors to embed in their Canvas course sites; however, since many are targeted to a broad student population, much of the content is discipline-agnostic. The vast majority of library instruction conducted for the U-M School of Music, Theatre, and Dance (SMTD) has been executed via one-shot sessions that present a cursory overview of relevant services and performing arts-related resources available at the library.

In order to deepen the impact of library instruction provided to SMTD students, we are currently engaged in a project to customize information literacy content and reconceptualize the standard one-shot instruction session into a group of asynchronous learning modules that could be embedded into Canvas course sites.

The objectives supporting the creation of these learning modules are to not only increase ease of access to more generalized information, such as how to locate and access materials, but to also allow us to redirect the focus of our instruction towards more in-depth exploration of information literacy topics and to better employ active learning strategies during formal instruction sessions.

In this presentation, we will share our experiences developing these learning modules. An open discussion following the presentation will provide attendees with the opportunity to offer input to the project; to promote the exchange of ideas; and to learn about how they might effectively design, create, and implement similar learning objects at their own institutions.



**Choose Your Own Recital Adventure: Highlighting Library Resources for More Creative Concert Planning***Speaker: Kathryn Miller*

In 2021, a vocal faculty member expressed interest in finding ways to broaden awareness of non-standard repertoire and encourage students to find a more creative recital planning process. She hoped to find a way to lead students from more familiar repertoire to less-known pieces that might feel similar in some way. As a 3rd year MLIS student working as a Graduate Research Assistant in the university music library, I was in a unique position to create a capstone project that would attempt to address this faculty member's goals. This presentation will detail the creation of a framework and online platform to address this question, as well as the ways in which it increases library engagement among performance majors by highlighting library resources beyond our print collection.

I began with the image of a "choose your own adventure" approach to concert planning. In its earliest conception, the framework drew inspiration from the concept of the "read-alike" and sought to provide recommendations of individual works or composers. While item-level suggestions did not prove to be feasible, the spirit of the reader's advisory was retained via options to build a vocal recital around an era, style, language, or text.

With the conceptual framework in place, it was time to build a tool with which to execute it. I began with a Canvas course which had the advantage of being a familiar platform for students, but the disadvantage of being designed for coursework that is linear or sequential in nature. It is not well suited to the iterative approach I hoped to foster. In order to finish the project within the capstone timeframe I continued to use Canvas to build the tool. Post-graduation, phase 2 of the project included user testing and selecting a new platform for the tool in order to improve the user interface. Next steps of the project will include another round of user testing from a deeper pool of testers, ideally including both students and vocal faculty.

The presentation will include a discussion of the framework (its development, iterations, and the challenges of implementing it), the iterative process of finding the best platform for the online tool, and short, interactive demonstrations of the tool itself.

## **Research in the Recital**

*Speaker: Marliese Thomas*

As a form of empathetic outreach, a fine arts reference librarian experienced and documented the process of creating a vocal recital-lecture - from program selection, writing program notes and supplementary guides, performance preparation, and in-person presentation. By “walking the walk”, the librarian demonstrated her credibility as an academic research support to students and faculty pursuing a creative arts exhibition as part of their scholarship and simultaneously presented a template for students seeking a similar recital format.

Using an autoethnographic approach to recording the entire process, the librarian was able to clearly identify aspects of research and multiliteracy within recital preparation, as well as how new knowledge is created as part of creative expression. The librarian was then able to incorporate this information into the recital-lecture itself, providing an instructional opportunity for all students in the audience.

This presentation will include an overview of the recital workflow, pointing out opportunities for librarian outreach and resource recommendations. Attendees will gain an understanding of how to apply similar outreach activities at their institutions and be better informed on the role of research and library resources in the performing process.

Additional learning opportunities from this project included identifying potential copyright issues associated with academic recitals and archiving those events, and an application of Tim Gorichanaz’s document phenomenology framework to performance arts.

2:05pm-3:00pm     **Discovery in the Stacks: A Primer (or Refresher!) for Stack Maintenance in Music and Arts Libraries**     ROOKWOOD

*Speakers: Laura Thompson, Jessica Abbazio, Bonnie Finn, Carol Lubkowski, Sarah Ward*

*Sponsors: Public Services Committee, Reference and Access Services Subcommittee, Paraprofessional Interest Group*

From changing technology to a global pandemic to reduced budgets, and everything in between, music and arts library spaces look much different than they did just 10 years ago. As these changes continue to take shape and more emphasis is placed on online delivery of resources and services, the work of maintaining the physical stacks can take a backseat to other priorities and can go unacknowledged and underappreciated, making it more difficult to address issues or keep up with evolving stacks maintenance needs and practices within music and arts library spaces. Furthermore, organizational structures can pose additional challenges if stacks maintenance responsibilities are distributed among staff members in different departments whose roles rarely interface.

Despite changing library spaces and shifting responsibilities, the value of physical collections in libraries endures, and thoughtful stacks maintenance is crucial for making library materials findable and accessible. Although the idea of discoverability is often discussed within the context of metadata and cataloging practices, the effective maintenance of physical collections in libraries also plays a critical role in the discoverability of those materials. In addition to enabling discovery and access to known physical items, effective stacks maintenance is also at the heart of effective browsing and serendipitous discovery, important stages within research and learning and central to the mission of libraries. From creating policies and procedures that are tailored to the unique formats held by performing arts libraries, to establishing workflows that accommodate the circulation of multi-part items, taking a thoughtful approach to stacks maintenance can enhance users' experience.

This session is designed to meet the needs of attendees who are new to stacks maintenance, experienced library workers who are looking for a refresher, and staff who don't have stacks maintenance responsibilities but who interface with colleagues who do (e.g., selectors who don't have access services responsibilities). It will provide an overview of current issues, trends, and best practices of stacks maintenance in music and arts libraries at small and large institutions, and supply attendees with a practical checklist of things to remember regarding stacks maintenance activities. The panelists will address considerations for materials unique to music and arts libraries, such as scores and sound recordings, disaster preparedness, impacts of remote storage, training and working with students, ergonomic best practices, inclusion and accessibility, and wayfinding and user experience.

2:35pm-3:00pm

**Bringing Library Instruction to Music Theory Classes**

*Speakers: Charles Roush, Katrina Roush*

PAVILLION & CAPRICE 1

Led by a librarian and a music theory professor, this presentation discusses various ways that library instruction can enhance music theory classes. We have both experienced challenges in building bridges between librarians and theorists, often because many theory instructors do not see the relevance of library instruction to their course content. However, by being willing to try different approaches and methods together, we have found numerous ways that our collaboration can benefit music theory students.

First, our fields' goals for the future align considerably. Both music librarianship and music theory are strongly advocating for more diversity in composers, authors, and performers presented to students, as well as increased equity and inclusion of students and professionals. They are shifting away from a singular emphasis on Western classical music, incorporating styles and genres that have traditionally been left out of formal musical training. Our recognition that our fields are approaching similar goals with different methods allows us to broaden our understanding of students' needs and our roles as instructors in this changing landscape.

Second, perhaps the best way we have found that librarians fit into a music theory curriculum is with their expertise in information literacy. Many concepts from the Framework for Information Literacy for Higher Education apply directly to music theory topics. Information literacy can help students choose appropriate scores and other sources, sift through information and misinformation they find about theory online, build on others' ideas to create new analytical knowledge about pieces, include marginalized voices and styles of music, and ask appropriate analytical questions based on the piece they are analyzing—and this just scratches the surface of possibilities. Many music theorists are working to increase these skills in students but are unaware of the wealth of approaches the Framework offers. Librarians can demonstrate how the Framework can help make these endeavors more streamlined and standardized in the theory curriculum.

Throughout this presentation, we explore flexible, practical options for instruction sessions, including various lengths, modalities, and teaching styles. For example, we have often found several short sessions over the course of the semester more valuable for undergraduate students than the traditional one-shot library instruction. Nevertheless, we have also had success with longer discussion-based graduate classes, prompted with talking points and in-class readings. Although we do most library instruction in person, we also employ a number of effective asynchronous online methods.

It is our hope that sharing our experiences will help facilitate more collaboration between librarians and music theory instructors. The more we understand where our goals align and how our different perspectives can cultivate new pedagogical opportunities, the better we can serve students.

The Riemenschneider Bach Institute at Baldwin Wallace University holds a rich collection of rare books and music, featuring many first editions and a small but significant collection of manuscripts. The teaching and library faculty work collaboratively to engage our undergraduate music students with the collections in meaningful ways. We host several class visits each semester, generally involving hands-on discovery of special collections and archival materials. In recent years, we have involved students in public-facing outcomes based on these visits, one of the most successful of which has been our online exhibits, developed by students and hosted in LibGuides.

We did not want to give up on student engagement in the face of the Covid-19 pandemic. Facing restrictions on the number of students we could host and the types of activities we could offer, we were able to develop online student exhibits, using LibGuides CMS to host the exhibits and linking out to digital objects in ContentDM. Students were able to select items to concentrate on, individually or in small groups. Many of the items chosen were not well-known, including works by several women composers. The students completed one hands-on session with the items, then researched the context of the composer and the work in order to create exhibits that featured several pages of text and images. All of the items they worked on were already digitized or were scanned on request. The resulting projects, implemented now in two classes (one fully virtual and one in-person), have led to even deeper engagement and enrichment of the student experience. Although the origin of these projects was in the restrictions imposed by the Covid-19 pandemic, we have found them to be an excellent outcome even for post-pandemic, in-person student classes. Students have been invested because they know that their work will be public. They have brought to light neglected works and highlighted the human side of music-making. All-in-all, the projects have had a positive impact on the student experience.

This presentation, by teaching and library faculty, will briefly introduce the collections used and the institutional context, then concentrate on instructional goals, the development of the exhibits, faculty and librarian workload, and student outcomes. We will show the exhibits and discuss making LibGuides work for the project.

3:10pm-3:35pm     **The Merger of the Boston Conservatory and Berklee: A Tale of Two Libraries**     ROOKWOOD  
*Speaker: Jennifer Hunt*

In 2016, the merger of The Boston Conservatory and Berklee became official. Learn about the two libraries prior to the merger and what has happened in between and since then. We will discuss various staffing shifts and additions, reorganizations, collections work, spaces, technology, and expanding services geared to support the staff as well as the Berklee community as a whole. Though both libraries hold performing arts materials, the scope of the collections are very different. This session will be of interest to anyone facing a merger or those curious about the process and the work involved and how it continues to evolve.

3:10pm-3:35pm     **Do Creative Practitioners and Researchers See Themselves in the Research Paradigm?**     PAVILLION & CAPRICE 1  
*Speakers: Amy Jackson, Stephanie Beene*

Many institutions use the phrase “research and creative works” to support creative and scholarly outputs and activities. This language is designed to be inclusive of artists and other creative practitioners and researchers, but is it? Do they see themselves included in the phrasing “creative works” and “research”? How do academic libraries, in particular, arts libraries, ensure that this support resonates with them?

The presenters conducted semi-structured email interviews from fall 2022 - spring 2023 with both faculty teaching in the creative disciplines at their university (e.g., music, performing arts, visual arts, architecture, and planning), and academic liaison librarians at peer institutions who work with these disciplines. Several MLA members were involved in their research. The goal of this research was to understand how participants defined “research” and “creative works,” and how they perceived the similarities and differences between these two concepts in their own work and in their institutional contexts. Moreover, the presenters were interested in examining broader themes of how academic librarians support creative practitioners through outreach, programming, collection development, spaces, and funding.

Presenters will share results and themes from their research. Some of the positive themes include a shift from collections to connections with communities, including interactions with other creatives, and a desire for enhanced spaces for creative pedagogy and engagement. Some of the negative themes include a lack of funding, overwhelming administrative loads, and a perceived institutional focus on science, technology, engineering, and mathematics (STEM) fields.

The presenters hope to spark a conversation about how librarians are bringing creative researchers, students, and knowledge together in their local contexts. Audience members will gain ideas to better support creative practitioners in an academic setting.

3:35pm-4:00pm **COFFEE BREAK**

HALL OF MIRRORS

4:00pm-4:25pm **Who, Me- A Mentor? Practical Tips for Practicum Hosts**

*Speakers: Jacey Kepich, Kate Lambaria*

*Sponsor: Education Committee*

ROOKWOOD

Library professionals may be reluctant to consider mentoring roles on account of training ('They didn't teach me that in library school!') or preparation ('I don't have enough experience!'). Yet as *Careers in Music Libraries IV* contributor Christine Edwards observes, music librarians are 'perfectly poised' for mentorship given their familiarity with one-on-one tutelage that accompanies musical learning. A common mentorship opportunity occurs through the MLIS practicum, whereby students gain hands-on expertise before entering the field, or when considering a career pivot from one type of library to another. But rather than a one-way street, the art of mentoring – specifically through a practicum – is mutually-beneficial for mentor and mentee to learn from the other's perspective. Librarians who overlook or downplay their ability to mentor may forfeit an occasion that can help them grow and enable others to do the same.

This presentation will address one of the most-requested topics in the 2023 post-conference survey (professional development, leadership, and management). Mentorship is applicable to all individuals, enabling librarians to invest in the future of the profession while strengthening their capacity as leaders, managers, and coaches. The presentation will focus on the benefits of mentoring through the lens of two individuals who recently served as first-time practicum hosts. They will walk through the process of facilitating a practicum from start to finish, describing lessons learned and considerations for future placements. They will also discuss how to balance mentoring and supervising students with regular job duties, and share recommendations based on their experiences.

Attendees will learn tips for hosting practicum students and creating positive outcomes, with attention given to managing logistics, facilitating interactions, developing projects, providing feedback, evaluating performance, and assessing impact. This session will also motivate attendees to consider their capacity for a mentorship role, encourage them to reflect on the commitment involved, and offer the chance to share their reflections with the audience.

4:00pm-4:55pm **Video Game Music in Academic Libraries: The Library Life Cycle**  
*Moderator: Joshua Dieringer; Speakers: Blaine Brubaker, Sabino Fernandez, Elizabeth Hambleton, Myrna Layton, Steven Sellars, Kristin Wolski*

*Sponsor: Video Game Music Interest Group*

SALON H/I

Video game music studies continue to flourish in music schools across the country. More faculty and students at schools along with independent scholars have specializations in the subject area allowing for more kinds of classes, scholarship, and discussions. Academic libraries have opportunities to collaborate with faculty and students researching video game music by providing research materials and outreach events to promote video game music collections while preserving materials for future scholars.

Specialists who have done work in this realm will focus on the library life cycle, which includes acquisitions, cataloging and metadata, preservation, and outreach. The moderator will ask prepared questions about each part of the library life cycle prompting the panelists to talk about their experiences. Each person performing different functions in the library will speak to their own specialties, experiences, and aspirations. Anything panelists would like to share will be shown on a PowerPoint or a handout. After going through the library life cycle with the panelists, the audience will have a chance to ask any questions about video game music materials in libraries.

The Music Library Association national annual meetings have not hosted any events since 2016 (Joshua Dieringer's first national MLA) highlighting video game music exclusively, so this panel hopes to start this conversation making it an exciting time to be involved. By having each part of the library cycle represented, audience members will have an introduction to the processes and resources available to start collecting, cataloging, preserving, and promoting video game music materials. The moderator and panelists would be delighted if library workers took this knowledge to start their own video game music collections.



4:00pm-5:25pm **A Subject, a Genre, and a Medium Walk into a Search Bar...**

*Speakers: Janelle West, Casey Mullin, Kelley McGrath, Jason Thomale*

*Sponsor: Cataloging and Metadata Committee*

PAVILLION & CAPRICE 1

Cataloging rules have long prohibited the application of headings from the Library of Congress Subject Headings for individual works without a topical focus for disciplines other than music. Music cataloging has been the exception, providing form, genre, and medium of performance access to individual musical works using LCSH. With the newer Genre/Form (LCGFT) and Medium of Performance (LCMPT) vocabularies now firmly established as cataloging practice alongside growing options for additional faceted data, we ask, what now?

This session will examine the current landscape by presenting preliminary findings of a survey issued by the CMC Vocabularies Subcommittee around current usage of all three of these vocabularies. To what extent and by what means are these fields being added to underlying cataloging records? How are systems indexing and displaying them, and how does the intersection of data and systems support usage in reference, instruction, and public services?

Speakers will then cover how the newer vocabularies might thrive in library systems and platforms. They explore options for facilitating the addition of LCGFT/LCMPT to catalog records, whether during original cataloging or via an algorithmic process. On the discovery side, we acknowledge the continuum of options available to libraries, ranging from being limited to out-of-the box setups to having dedicated support for open-sources system. Speakers will offer two case studies from the midpoint: 1) local customizations to boost faceted data including LCGFT and LCMPT in Primo-VE, a locally modifiable vendor discovery layer, and 2) an in-house transformation of a traditional OPAC into a faceted discovery system. With system user interest groups, including those within MLA, many of these modifications can be exchanged to take advantage of distributed work across libraries and institutions.

There is a cataloging best-practices question behind these discussions: At what point do music catalogers align with other cataloging practice and stop adding form/genre/medium LCSH to new records in favor of a combination of LCGFT/LCMPT as the foundation of faceted access? These critical decisions will rely on robust dialogue among public services librarians, systems developers, and catalogers; we hope this session will spark community conversation.

4:35pm-5:30pm **Making Long-Distance Internships Work** ROOKWOOD  
*Speakers: Keith Cochran, Mallory Sajewski, Kristi Bergland, Jennifer Martin, Sonia Archer-Capuzzo*  
*Sponsor: Music Librarianship Educators Interest Group*

Learning by doing, whether through internships, practica, or other volunteer work, has always been an essential part of the educational experience for music librarians. While internships make up a vital component of music librarianship education, long-distance internships open up more opportunities and possibilities for both students seeking to gain that vital experience and library professionals working to provide these transformative experiences for the next generation. The growing number of virtual MLIS (or equivalent) programs over the last decade or so has disrupted the traditional models for securing and engaging in internships, and the COVID-19 pandemic increased these challenges exponentially. However, students, professors, and librarian/archivist mentors continue to find ways to rise above these challenges and create meaningful teaching and learning experiences. This panel discussion will address these changes from the perspectives of faculty, supervisors, and students. Moderator Keith Cochran will be joined by LIS professor Sonia Archer-Capuzzo, librarians/supervisors Mallory Sajewski and Kristi Bergland, and former student intern Jennifer Martin. After brief introductions to each panelist and their perspective(s) on music library internships (including areas in which they have mentored students, including cataloging/metadata, collection development, and instruction), the panel will be asked a series of questions by the moderator and audience, encouraging audience participation and feedback on how internships can work for those students involved in virtual degree programs and/or engaged in long-distance internships.

5:05pm-5:30pm **Anyone Can Be a Composer Because Everyone Has a Name** SALON H/I  
*Speaker: Michael Standard*

The music-making and songwriting process is so often treated as a black box. Music composition workshops can be attractive to participants, but the process of building a curriculum which engages participants beyond their initial motivation is a consistent challenge. Patrons who are learning to make music can be demoralized early on if the results from their efforts are awkward, uninteresting, or drastically different from the music they hear online.

This presentation demonstrates a workshop which is intended to demystify the music creation process. Students and patrons are often excited by the opportunity to make music, but they are intimidated by the barriers-to-entry or knowledge gaps which slow the music-making process. This workshop is designed to reduce barriers-to-entry and motivate patrons through the curriculum. Every step in this workshop is designed to be approachable and easy-to-digest for the participants. Like many students who attend music workshops, participants in this workshop often walk in with a high level of motivation and a low skill level. This workshop is designed by librarians for patrons to walk out the door with a fun memory and a tangible song that will keep them motivated to continue making music on their own. The workshop is geared toward library patrons with little-to-no experience with music. Patrons complete the workshop with a finished product: a short song-fragment which can be stored on their own device or in the cloud. The entire project can be completed with a computer, a songwriting software, a sheet of paper, and a writing implement. The tangible deliverables and the approachable nature of this workshop will increase participants' motivation.

This workshop leverages the built-in songwriting tools of Apple's GarageBand songwriting software, in addition to a melody-writing process demonstrated in the workshop, to facilitate students' creative workflow. The full workshop consists of a short melody-writing exercise, an introduction to the user interface of GarageBand, a guided songwriting exercise, and a walkthrough of the process to export the finished sound file from GarageBand. The melody-writing exercise is simple, and it uses a one-to-one pairing of the letters in participants' names with musical notes to generate the melodies. This ensures that each student will create a melody that is as unique as their name. The entire workshop is designed to last one hour. However, it could be expanded into a scaffolded, multi-meeting workshop with added objectives and deliverables. The participants could also use the song fragment that they create in this workshop as intro music for a podcast, or any other collaborations with fellow students. Attendees to this presentation will be able to develop their own workshops for music creation at their own libraries.

5:30pm-7:00pm **DINNER** (on your own)

7:00pm-7:55pm **C is for Community: 60<sup>th</sup> Anniversary of Terry Riley's *In C***  
*Session leaders: Tom Bickley, Melissa Wertheimer*  
*Sponsor: Contemporary Music Interest Group*

PAVILLION & CAPRICE 1

Music is the first love of MLA's members. After personal and professional isolation during the pandemic, this communal music-making session will reinforce MLA members' sense of community as we gather in person and potentially via a livestream. Additionally, this celebrates the 60th anniversary of Terry Riley's seminal minimalist composition. The score to the seminal 1964 work *In C* by American composer Terry Riley will be projected onto a screen. Attendees will be welcome to drop in and out of the space as they please and contribute with any instrument they have, be it their own voices, musical instruments, or found objects. Rather than a lecture or panel, attendees will be welcome to express themselves musically through creative indeterminacy in a space for musical reflection upon the challenges we've endured and overcome.

8:00pm-10:30pm **MLA Big Band Rehearsal**

MAYFLOWER 1&2

## FRIDAY, MARCH 1, 2024

8:00am-6:00pm	<b>Quiet Room</b>	SALON F/G
9:00am-4:55pm	<b>Exhibitor Hall</b>	HALL OF MIRRORS
9:00am-10:25am	<b>Plenary - The Roles of Music Librarians and Archivists in Fostering Care Pedagogy</b> <i>Speakers: Eric Hung, Christina Taylor Gibson, Lynn Gullickson Spencer, Kate Hamori, Elizabeth Massey</i>	PAVILLION & CAPRICE 1

Over the past decade, there has been belated but growing calls for more empathetic, relevant, and responsive music departments and schools. One issue that has gained a lot of attention is the well-being of students. This panel explores how music librarians—who are usually not primary instructors and therefore have different types of power relationships with students—can help create learning environments that are care- and trauma-informed. It will begin with a brief introduction, followed by four 15-minute presentations, and conclude with a guided discussion.

The Music Student Bill of Rights (MSBR) project seeks to provide a detailed statement of music student rights in areas such as identity, learning/working environments, educational/performance practices, psychological climates, and values of diversity, equity, and inclusivity. Recent work on the MSBR has focused on student agency and identity in music programs as crucial components of student wellbeing and success. The first panelist's presentation considers the key role librarians play in supporting and defending the rights of music students.

Solidarity between librarians and instructors of record creates a foundation for better student support, encouraging aligned course objectives, integration of information literacy in course content, consistent messaging about librarians' expertise, and meaningful relationships between students and librarians. The next two panelists assessed this thesis through three surveys administered to students enrolled in a Janelle Monáe freshman seminar, asking respondents to rank their affective experiences. Results indicate increasing self-awareness and independence in the research and writing process.

The fourth panelist, a trained clinical psychotherapist, addresses racial trauma in information literacy pedagogy. They will focus on why this approach supports learning for students encountering barriers due to racial trauma. They will further consider individual and systemic contexts, how racial trauma inhibits learning, and trauma-informed information literacy as a pathway to promote DEIA and reduce stigma around racial trauma.

The final panelist argues that one key aspect of care pedagogy is helping students develop cultural competency with a variety of communities and cultural humility. They argue that music librarians can foster these skills by encouraging faculty and students to use resources that use music to teach histories that are often underrepresented in U.S. and World history survey courses (e.g., Smithsonian Folkways' new Learning Pathways series). We can also cultivate relationships with local musicians who are interested in working with students.

After the four presentations, the panelists will read three broad questions that bring together ideas across the talks as prompts for the concluding discussion session.

10:30am-11:00am **COFFEE BREAK**

HALL OF MIRRORS

10:30am-12:25pm **POSTER SESSION**

HALL OF MIRRORS FOYER

### **Select Your Character: Selecting Video Game Music Materials for Libraries**

*Presenter: Joshua Dieringer*

Public interest in video game music has flourished since the beeps and boops from Pong released in 1972 by Atari. As time went on to the present day, audio recordings and live concerts from video game music became more prominent (from The Cambridge Companion to Video Game Music published in 2021 edited by Melanie Fritsch and Tim Summers). From this interest arose video game music studies, also known as ludomusicology and music festivals, conferences, and conventions centered around video game music.

Both academic and public libraries have opportunities to support video game music researchers, composers, musicians, and enthusiasts. Having a presence of video game music materials in libraries promotes awareness of the study and performance in addition to providing connections inside and outside libraries. To support this field, libraries can acquire materials such as journals, books, audio recordings, and scores to their collections. As evidenced by a Facebook post done by the University of North Texas Music Library on August 2, 2018 with 43 comments and around 52 engagements, patrons have enthusiastic interest in adding these materials to libraries.

The poster aims to show the selection process of video game music that will include a list of video game music items along with methods and reasoning to their inclusion. Methods include using frequently cited sources from conference presentations, looking through Society for the Study of Sound and Music in Games' bibliography, and finding citations through interactions on social media. By having the list of resources and methodology available widely, libraries will have tools to collect video game music materials for their own collections.

## **Free and Open Access Resources for Music Education Students and Music Educators**

*Presenter: Alexa Frederick*

In most academic music library collections, most materials in the collection are primarily aimed toward music researchers or performers that are attending or working at their institution. One of the underserved patron groups in music libraries are undergraduate music education students working towards teacher certification. There are varying levels of research music education students are tasked with to create quality lesson plans that meet the needs of different students. Furthermore, music educators are tasked with learning current information with best practices in diversity, equity, and inclusion. While Music Education students are well equipped with practical teaching knowledge by the time they enter the classroom, not every school district is fully equipped to meet the information needs of their educators. Free online resources and open access resources are the answer to meeting the information needs of educators, but which resources are the best for lesson planning and research?

Combining research and personal experience as a former music education student, I will compile and evaluate a collection of free resources and open access resources that serve the information needs of music educators across a variety of music subjects. These resources include song databases, information on Diversity, Equity and Inclusion in Music Education, and professional organizations. This poster is aimed at music and performing arts librarians who serve and support undergraduate music educator patrons but have limited experience with subjects and topics related to music education. Takeaways for poster viewers will include the background of research and projects produced by undergraduate and early career music educators, evaluations of free online resources and open access resources that serve music educators, and tips to reach music education patrons both at academic institutions and beyond.

## **A Tale of Institutional Repository Growth**

*Presenter: Victoria Peters*

Starting out as a brand new Scholarly Communication Librarian (during the pandemic), you are handed responsibility for a neglected institutional repository. In order to grow the recognition of our university scholarly and creative works, I focused on outreach and new workflow strategies for the first year or two. This included strategic campus partnerships, invited them to archive their content in the repository. I will discuss these partnerships, strategies, and collaborations on campus, including with the Music Library and their collection of institutional recordings. Attendees will glean ideas for building their own repository and partnerships between the library and campus partnerships.

## **Mentoring and Training in Performance Librarianship**

*Presenter: Mallory Sajewski*

Performing ensemble librarians consist of a subset of music librarians that serve the music and information needs of orchestras, bands, and other performing ensembles. In its early days, performance librarianship was not seen as a career path or option; the librarian of an ensemble would frequently be a violinist or another string player working a second job, and many librarians discovered or stumbled into the profession by accident. Today, ensemble librarianship is increasingly becoming a designated career goal as more individuals are discovering and actively seeking a career in the field.

While there are formal academic programs to supply musicians and traditional librarians with the skills and knowledge needed to succeed in their chosen profession, there is no formal training program or similar offering for performance librarians. The job, therefore, must be learned by working with a mentor. This training system is not formalized, so students with no experience in the field are left to their own devices to create their own educational programs to learn all of the skills necessary to win an audition for a job. It can be challenging for students to know where to begin their training, how to find training opportunities, and how to identify and develop relationships with appropriate mentors when there is no established path or information source regarding where to begin. This absence of formalization and consistency presents major challenges for both the mentee and the mentor.

This poster presentation will investigate the mentoring process experienced by both mentors and mentees in the preparation of performance librarians. This will include the development of mentor-mentee arrangements, the nature of the mentoring process, the effectiveness of the mentoring process in preparing mentees for careers as performance librarians, the major content elements of the mentoring arrangements, and the major challenges faced by both mentors and mentees.

Drawing upon the presenter's doctoral research and personal experience teaching and mentoring 25 student performance librarians, this poster presentation will also provide a newly developed framework, including content, skill, and dispositional elements, of a model program for preparing performance librarians.

Students will leave this presentation with information to help them more easily find and identify worthwhile training opportunities to further their careers, and current and potential mentors will leave with recommendations for developing positive and productive mentoring experiences in the profession, ultimately helping to create more consistency in training and paths of entry into the profession. Music librarians in other types of libraries (academic, special, etc.) will leave with information to help them guide students interested in exploring or entering this niche profession.



## **Connecting the Dragonetti Stars: An archive, an alumnus, a faculty**

*Presenter: Greg MacAyeal*

Creating bonds between library collections, active donors and teaching faculty is an important goal for many libraries. This poster highlights the success of a project at a university library where a prominent alumnus and donor worked with an important collection to engage the music faculty, resulting in an online exhibit featuring new performances and research.

The library connected to this project owns an important archive of primary source materials related to the life of musician Domenico Dragonetti (1763-1846), one of the most important bass players of all time. Drawing on the collection, the library created an online exhibit (launching summer 2023) to celebrate the life of Dragonetti. As a central goal, the exhibit promotes the use of primary source collections to the university community and beyond.

The exhibit itself is a constellation connecting a prominent alumnus, the archive, and the bass faculty at the university. The poster demonstrates positive results afforded the library and the school of music by engaging an active donor in this manner. Positive results include a clear demonstration of the purpose and use of an archive, a high level of library engagement with the donor base, and a strong collaboration with teaching faculty.

Highlighted portions of the exhibit include professionally produced videos of Dragonetti compositions and performance practice, and original documents and images. A laptop will be brought to allow for a complete view of the exhibit.

To help others adopt a similar model, the poster will include lessons learned, information on creative processes, sources for funding, and working with donors and development officers.

## **What Do You Want From Your MLA Membership?**

*Presenter: Lisa Shiota*

The Membership Committee wants to know: what are you grateful for receiving as an MLA member? What would you like to get from your membership that you aren't yet receiving? For this interactive poster session, conference participants will have a chance to have their say by posting notes on an empty poster board or by speaking with a Membership Committee representative at this session. There will also be a link to a virtual board for people to post anonymously as well. The Committee will carefully consider all comments posted and will report to the membership what we've received as well as actions we will take from the comments after the conference.

## **Examining the Changing Library Experience for An Introductory Music Class, 2019-23**

*Presenter: Peter Shirts*

Do early college students experience academic libraries differently because of the COVID pandemic? Every semester since 2019, the students of Music 200 (the introductory class to the music major usually taken by sophomores) have taken a pre-questionnaire before a library research instruction. These questions track the library experience of early college students (including use of books, databases, physical music, streaming music, scores, and library databases) pre-, during, and post-pandemic. This poster analyzes the results of these 10 semesters of surveys, which show a few major changes (some precipitous) in how early music-major college students interact with the library, while other interaction types remain similar to pre-pandemic years.

## **La Vie en Robe: Designing for a Multi-era Recital**

*Presenter: Marliese Thomas*

As a form of outreach to music students and faculty, a fine arts reference librarian decided to document the process of creating, researching, and presenting a vocal recital-lecture with the theme of modern languages songs used in mainstream American film and tv. These songs range from an 18th century operatic aria to 1940's torch songs. In addition to crafting the recital, researching and writing program notes, the librarian also decided to utilize their skills in costume design to create a recital outfit. By researching extant dress design from the various eras represented by the songs, she was able to synthesize a single outfit design that reflects the nature of the songs themselves and invokes the characters represented, in the same vein as "historybounding" garment creators. In recitals, like any other stage performance, one's clothing choice is deliberate and important, providing an impression of formality or attitude while also accommodating the performer's physical movement needs. Just as the researcher incorporates research and other performance references into one's singing technique, movements, and program notes, fashion can be equally knowledge-driven. In the process, one can also identify trends that connect across eras, recurring historical references, and experience the "text painting" of music in a visual form. This poster will display the major design influences and extant examples identified for each song era and character, the final design showing how those various elements are combined into a single, functional outfit, textile materials chosen, and initial construction stages.

**Poor Feminine Claribel with Her Hundred (and Fifty) Songs: Finding the Victorian Balladeer Charlotte Alington Barnard in English Archives**

*Presenter: Whitney Thompson*

Charlotte Alington Barnard, better known by her pseudonym Claribel, was one of the most popular songwriters of the 1860s both in her native England and abroad, mostly known for her work in the genre variously known as "sentimental ballads" or "drawing-room ballads." She was likely the first composer in England to receive music royalties, and she also became something of a lightning rod in the periodical press's debate over the morality of music royalties, with the epithet "Claribel-ware" becoming another synonym for sentimental ballads. Her career is singular for these reasons and many, many others.

While I have made significant inroads into re-excavating her career via Internet resources (especially digitized newspapers), I spent most of May and June 2023 in England with the goal of doing in-person archival research with undigitized materials. This poster will present some of the highlights of my archival research and Claribel-related travels in England, funded in part by the Walter Gerboth Award. The CLARIBEL series in the Lincolnshire Archives, consisting of research notes taken and primary sources acquired or copied by Claribel's prior biographer Phyllis Smith, is a particularly rich vein of information. The materials therein include some of Claribel's music manuscripts, original artwork, and excerpts from her "Book of Everyday Thoughts" (a combined sketchbook, musical ideas book, and diary). Another highlight is the array of letters sent both to her and to her husband/widower Charles Cary Barnard, dating from the early 1860s to the late 1880s, from her musical and literary contemporaries. Charlotte Sainton-Dolby, Jules Benedict, Hamilton Aïdé, Carl Rosa, Charlotte Hawkins Dempster, and Caroline Clive number among the Barnards' many distinguished correspondents, providing an unrivalled look at Claribel's place in the musical and cultural world of Victorian England.

Arguably just as enlightening as Claribel's materials, though, are the materials generated by Phyllis Smith herself. Though she died before completing her biography of Claribel, she had already done more than enough research to fill a book, and many of the boxes in the CLARIBEL series contain her notes and correspondence, including letters from various living relatives and descendants of the Barnards. These materials throw into stark relief just how much work Smith had to do in order to expand on the bare-bones biographical sketch offered by William Barclay Squire in the Dictionary of National Biography. As such, one of my other primary goals for this poster is to examine the layers of archival research - archival excavation, essentially - involved in reconstructing Claribel's career and establishing her place in music history.

11:00am-11:25am **Collections, Format Preferences, and Academic Music Libraries in a Post-Pandemic World** SALON H/I  
*Speakers: Jessica Abbazio, Joe C. Clark, Jonathan Saucedo*

Acknowledging the impact of freely available internet resources such as YouTube, Google, and Wikipedia on higher education, music librarians must now contend with an environment marked by pandemic-related closures, lower item circulation, and new pedagogical approaches by music faculty. How has the pandemic influenced music faculty's use of teaching resources (if at all), and what do music students now want and expect from their library?

This session will offer key results from two mixed-methods studies conducted with music faculty and students at three US institutions during fall 2022. The research is unique, providing a one-of-a-kind, decade long, longitudinal analysis of the changing resource needs of music academics. The student study examined format preferences and material use patterns, while the faculty study focused on how the pandemic changed their use of materials in teaching university-level music courses. The panelists will impart qualitative and quantitative data from both investigations and discuss how the findings could impact libraries' collections and services.

The study findings are relevant to those involved in music collection development and management, instruction, and information literacy. Attendees will learn about the latest research on formats library users prefer and why, which they can apply toward their own bibliographic instruction and acquisition practices. During a Q&A period, attendees will have the opportunity to engage with the presenters to share questions and observations based on their own experiences with user format preferences.

11:00am-12:25pm **It Takes Time: Perspectives on Leadership, Career Development, and Job Transitions** ROOKWOOD  
*Speakers: Erin Conor, Corinne Forstot-Burke, Kathy Abromeit, Rebecca Litman*

There's no instruction manual that details how to change jobs gracefully. In our panel presentation, attendees will hear from four music library leaders who have recently transitioned to new positions. We will discuss lessons learned from our recent professional transitions.

Corinne Forstot-Burke moved from Austin, Texas to Ann Arbor, Michigan in September 2022 to take on a new role as the Head of the Music Library at the University of Michigan. Leaving a position takes time and consideration, from creating contingency plans for a vacant position to diplomacy in resignation and coordination of benefits, academic calendars, and reimbursement. Corinne will share what she has learned from managing significant career and life transitions, including considerations for work-life balance amid considerable change.

Erin Conor moved from Seattle, Washington to Cambridge, Massachusetts in September 2022 to take on a new role as the Richard F. French Librarian of the Eda Kuhn Loeb Music Library at Harvard University. In any new position, there is a lot to learn. At a large and complex academic institution such as Harvard, the learning curve can be steep. For new leaders, it can be challenging to strike a balance between learning and action. Erin will share what she learned as she moved through her own onboarding, and she will share successful onboarding strategies.

Kathy Abromeit began working as the Public Services Librarian at the Oberlin Conservatory Library in Oberlin, Ohio in 1992. She became Head of the Oberlin Conservatory Library permanently in January 2023. Internal promotions can be a bit awkward at first, but the transition can be much easier if you get to know your peers from a new perspective and communicate your values effectively in order to establish clear expectations. She will address rejection as an internal candidate, professional legacy, imposter syndrome, and mindful leadership.

Rebecca Littman spent nearly 25 years in academic librarianship, with 21 years as the head of the Music Library and Librarian for Music, Theatre, & Dance at the University of Wisconsin-Milwaukee. In 2019, at the age of 58, she picked up stakes and moved 1000+ miles to New York City to become Managing Librarian for Music & Recorded Sound at the New York Public Library for the Performing Arts at Lincoln Center (LPA). Rebecca will address the shift in ethos to a public library, as well as the ways in which a library like the LPA is similar to academia and yet so different. She will also discuss the prospect of making a change of this kind so late in one's life.

Attendees will leave with new insights into the difficulties involved in significant professional transitions to leadership positions. Attendees at all career stages will gain strategies for approaching their own professional transitions. Open discussion to follow will help to identify training gaps for new leaders in our profession, as well as next steps.

11:00am-12:25pm **TechHub**

PAVILLION & CAPRICE 1

*Speakers: Amy Jackson, TBD*

*Sponsor: Emerging Technologies and Services Committee*

TechHub 2024 will have a new format: This drop-in session will start with 30 minutes of lightning talks about a variety of emerging technologies and services. Following the lightning talks, speakers will lead small, interactive discussion tables/tutorials about their topics. Participants can come and go, and all tutorials will be offered on demand. Online attendees will be able to participate as presenters rotate through an online discussion room.

Facilitators will focus on content and appropriate tools/parameters necessary for music-related projects.

Attendees will gain knowledge of digital tools and receive one-on-one consultations and tutorials with tools they may have not yet experienced or may have questions about. Facilitators will provide strategies using these technologies that can be employed as participants pursue vocational trajectories associated with music.

11:35am-12:30pm **Shifting Paradigms: The Impact of Streaming on Diversity in Media Library Collections**

SALON H/I

*Speakers: Trevor Deck, Amelia Clarkson, James Mason*

With the increased discussion of equity and diversity in broader society, libraries, as well, began pushing for change across all areas of service, including collection practices. Like many, University of Toronto Libraries released a statement on anti-black racism offering commitments that included a Collections Diversity Plan. This document uses the language of book and serials acquisitions, referring to a knowledge divide created by spending on “Big Deal contracts” and “large-scale approval-plans” limiting discretionary funds that could ultimately broaden and diversify content. However, a similar model has arguably emerged in media acquisitions, in which large streaming platforms with preselected content consume the majority of budgets and physical media acquisitions get deprioritized, while at the same time its vendors become increasingly scarce.

The shuttering of physical media vendors in recent years gives way to conversations about whether this is a new challenge or instead an opportunity to abandon collecting these formats. The cost of maintaining both physical and streaming collections becomes increasingly untenable. Annual fees can be in the tens of thousands of dollars (King, 2014 as cited in Tanasse, 2021), averaging \$22,187 USD as of 2016 (Farrelly & Hutchinson, 2016 as cited in Tanasse, 2021). As of 2021 the highest ranked “biggest challenge” was for maintaining streaming media is cost (Tanasse, p. 12). As both demand for streaming access and its acquisition cost rises, the perceived value of investing in physical media alongside streaming options becomes more difficult to justify.

This trend towards deprioritizing physical media collections in favour of streaming platforms lead University of Toronto Media Librarians, Amelia Clarkson, James Mason, and Trevor Deck, to investigate the potential effects on library media collection development from an EDI lens. Within Media Librarian organizations and working groups, there is a common anecdotal assumption that a move away from collecting physical media will lead to a loss of diversity in the collection, in part due to the perceived lack of choice offered by large streaming platforms and packages compared to the title-by-title selection of physical formats, but little if any formal exploration into this assumption. Using a combination of subject heading analysis and data scraping from external resources to add creator demographic information to existing metadata, the researchers compared a large sample of University of Toronto Libraries' physical collection to select licensed streaming collections, focusing on diversity within each collection in terms of the contents' subject matter and demographics of the content creators. This presentation will share findings of this research and discuss strategies for maintaining diverse representation in library media collections despite the significant changes in how media is collected and consumed.

12:30pm-1:30pm **LUNCH** (on your own)

12:30pm-1:30pm **RILM Luncheon Presentation** (invitation only) ROSEWOOD  
*Coordinators: Jadranka Važanová, Ian McGorray, Elizabeth Martin-Ruiz*  
*Sponsor: RILM*

1:30pm-2:25pm **AI in Reference and Instruction** PAVILLION & CAPRICE 1  
*Speakers: Karen Olson, Katie Lai*  
*Sponsor: Instruction Subcommittee*

Since ChatGPT burst on the scene in late 2022, reference and instruction librarians, as well as the faculty, students, and patrons they serve, have played catch-up with its use in and out of the classroom. In this interactive presentation, we will ask: what role can or should AI serve in music instruction and reference support?

Drawing on our own experiences using AIs such as ChatGPT and Google Bard in classroom instruction and individual consultations, we will make recommendations for:

- 1) how AIs may or may not support the ACRL framework for information literacy, with particular reference to the skills outlined in the new Music Companion;
- 2) how to situate the use of AI in music studies, both academically and for personal use; and
- 3) how to select the AI that is “right” for your project.

We will devote most of the session to talking attendees through several information literacy lesson plans using ChatGPT 4 and Google Bard. These lesson plans will be tied directly to the new Music Companion for the ACRL Information Literacy Framework, and will be based on AI policies and guidelines from the presenters' institutions, St. Olaf College (a small liberal arts college in Northfield, MN) and McGill University (a public research university in Montreal, Québec.)

The questions we will use will reflect the diversity of queries academic and public librarians encounter in the classroom and in reference interviews, both in person and via "reference help" emails. The presenters will facilitate audience discussions of the results.

If attendees do not already have AI accounts and would like to create one to follow along, they may register for one at the URLs below. As always, consider your level of comfort with giving these AIs and their parent organizations access to your personal information. We will also have registered users scattered through the room to help attendees follow along.

#### Available AIs

OpenAI (ChatGPT) – <https://openai.com> (note, the free version is ChatGPT 3.5, and is much less powerful than the paid version, ChatGPT 4)

Bard (note: Bard is not available in all countries; also, if your institution uses Google for their email, the institution may have blocked access to Bard, requiring you to use your personal, non-work account) – <https://bard.google.com>

1:30pm-2:25pm     **Music Binder's Volumes Research Initiative: How It Started and How It's Going**     SALON H/I  
*Speakers: Maristella Feustle, Candace Bailey, Brian Anderson*  
*Sponsor: Sheet Music Interest Group*

In April of 2023, the National Endowment for the Humanities announced the funding of a Foundations grant for the Binders Volumes Research Initiative among its sponsored projects under the category of Humanities Collections and Reference Resources. This project is a pilot for a larger intended project to provide a unified online collection of music binders volumes described with a custom metadata standard, and with maximum interoperability with the affordances of Linked Data. Deliverables for the pilot project include a proof-of concept set of ten newly digitized volumes of sheet music described at title level, a reusable metadata standard with data element descriptions and rationale, and a functioning database in which this content can reside.

This presentation will detail the origins of the project, the activities in the project up to the date of the presentation, and future directions and possibilities.



1:30pm-2:25pm **Battle of Print vs. Digital: Struggles to Keep Our Music Library Alive and Relevant!** ROOKWOOD  
*Speakers: Ronne Jones Cox, Caren Nichter*

An ambitious plan for a music library at the University of Tennessee at Martin, developed prior to the pandemic, now faces extinction due to changing leadership and initiatives in the university's main library and in the institution's music department. The leading advocates remaining for preservation, evaluation, and future options for the music library are faculty librarians and technical services staff. The current Music and Cataloging Librarian, along with an Electronic Resources Librarian have been challenged to explore new avenues to resuscitate aspects of the now permanently tabled music library. The faculty librarian, in consultation with the music department, is considering several identified new priority initiatives. The leading conversations are around planning for extensive de-accessioning of physical formats but must fully explore the benefits and detractor of this plan. Current student music consumption is within the realms of streaming and digital interaction. These student preferences stand in opposition to the current physical formats supporting the music curriculum including CDs, DVDs, print scores and books. Physical space considerations also weigh heavily on these reviews and considerations for the current music collection, as well as for future acquisitions. The presentation will discuss the library's interactions with the music department and our explorations of available resources whether physical or electronic in weighing future collection development decisions.

Main Points: Challenges facing the current Library & the search to address those challenges to maintain a strong music collection for our university and community.  
Audience engagement: Well rounded presentation, Open venue for questions as we can all learn from each other's experiences and challenges in this area.  
Goals/Outcomes: To show relevant issues facing our Music library, to present real-life efforts to maintain the collection, providing a look at options that are available electronically.

2:35pm-3:00pm **Preserving Local Music Magazines as Avenues for Music Research** SALON H/I  
*Speaker: Joel Roberts*

Local alternative music magazines and newspapers have existed in many cities throughout the years. Their contemporary function is generally to provide an overview of the local music scene and make recommendations on what to do on any given night. They also tend to contain information about new recordings by local artists, and they frequently include articles about local musicians, venues, recording studios, etc. Therefore, from an archival standpoint, they provide a snapshot of the local music scene at a specific point in time.

A few years ago, I obtained a full run of *Shake, Rattle, & Roll*, an early-1990s music publication from Memphis, Tennessee. This publication featured several musicians and acts who went on to greater things (e.g., rapper Al Kapone, guitarist Eric Gales, and songwriter Todd Snider) and established musicians like B.B. King, Booker T. and the M.G.'s, and Johnnie Taylor. After obtaining permission from the publisher, I felt it was important to digitize them for the purpose of preservation, especially considering that some of the musicians who were featured in the magazine had become more known since the 1990s. In addition, by digitizing these magazines and placing them in a platform such as Digital Commons, these publications would become accessible to any party interested in Memphis's music from that era.

This presentation will share information about this music publication as well as the technical data and workflow of the digitization, such as the implementation of optical character recognition so that the magazines would be searchable. This presentation will also focus on how this specific run of magazines is useful to a few potential areas of research. The purpose of this presentation is to promote the further digitization of local music publications, share the lessons learned from the project, and encourage professional discussion about the digitization and preservation of similar local music publications from other cities.

2:35pm-3:30pm    **University of Miami Libraries in Partnership with the Frost School of Music in Creating a Digital Submission Process for Graduate Students: Workflows, Policies, and Access**    ROOKWOOD  
*Speakers: Kineret Ben Knaan, Jason Cohen, Anna Dimoula*

The ability to make student works discoverable to the world is an important objective for academic libraries. To accomplish this objective, the University of Miami Libraries (UML) hosts Scholarship@Miami, the university's institutional repository. In Scholarship@Miami, works from the university are discoverable, with many items being student related. One of the fastest growing areas of student works within Scholarship@Miami is from the Frost School of Music.

Students enrolled in graduate programs within the Frost School of Music have different options on how they meet their final requirements for graduation. Some programs require students to submit to the Graduate School (Option 1) for final review and other programs historically have required students to submit physical copies to their department (Option 2). To help streamline the submission process the Frost School of Music contacted the University of Miami Libraries to create a new workflow for the Option 2 students to submit their work digitally and for their work to be preserved and discoverable in Scholarship@Miami.

This presentation will aim to provide background information, including the reasons which led the University of Miami Libraries to collaborate with the Frost School of Music. Additionally, the presentation will review some of the obstacles encountered during the implementation phase (Ex: legal issues, access, copyright, fair use and responsibilities of the Frost School of Music and UML).

Following the introduction, there will be an in-depth look into how students submit their work and how UML administrators review each submission and publish each student's material to Scholarship@Miami.

Additionally, the presentation will provide an update on the current status of the project and will focus on recommendations for other institutions to implement a similar project.

The presentation will showcase a cutting-edge workflow that allows music students to make their works discoverable within a university's institutional repository while also taking into consideration copyright, accessibility and possible legal questions. Furthermore, a detailed description of some of the positives and negatives this project has encountered over the years will be explored. From initial legal obstacles to the pandemic, to the success of having student work accessible to the university community.

Lastly, the goal will be to provide a greater understanding of how music programs can create a workflow that will allow their students to digitally submit their materials to their institutional repository. This would hopefully parlay itself in allowing the institution to preserve and showcase their students' works and highlight the research within their programs and institution.

2:35pm-3:30pm

**BEST OF CHAPTERS**

PAVILLION & CAPRICE 1

**Resources for Representation: Supporting Discovery of Gender Diverse Creators in Music**

*Speakers: Freja Cole, Laikin Dantchenko*

Many users of the Cook Music Library come to browse the stacks for new music to perform, but the collections they browse there are not complete. In addition to three floors of open stacks, the Cook Music Library hosts a large collection of non-browsable scores, books, and sound recordings in the frontlog. To support the Cook Music Library's vision to "improve access to and discovery of the collections" and to commit to Indiana University Libraries' foundational value of diversity, we consider how to facilitate better access to the library's non-browsable materials and highlight diverse and underrepresented composers and performers.

A collaboration between technical and public services, this project first prioritizes works of trans and gender-diverse people. We take into consideration recent recommendations for recording gender in personal name authority records—consider the problems with and identities excluded from current description practices—and examine how they affect discovery of these materials. We present our progress and reflect on the significant challenges in developing services that supplement the catalog, compensate for areas where current cataloging practices might fall short of supporting user searches, and improve access to non-browsable materials at the Cook Music Library.

**Jay Gorney and the Beginnings of Education for Musical Theatre Writers**

*Speaker: Bret McCandless*

Aspiring writers in the entertainment industry have always had a tough time breaking through. In the days of vaudeville, the revue, and musical comedy that was more adaptable, opportunities for new writers to get their material before paying audiences was prevalent, learning through live feedback. At midcentury, this entertainment ecosystem was drastically changing, and more explicitly educational programs for writers began to form in order to fill the void. Jay Gorney, a prolific songwriter for revue, film, radio, and Broadway, began (with his wife, Sondra) one of the first documented programs to teach aspiring musical theater writers how to write for the stage and related media in a way that was expressive musically, socially, and politically.

This presentation will investigate the Gornеys' activities as educators at the Dramatic Workshop of the New School and at the American Theater Wing's Professional Training Center in the 1940s and 1950s, drawing on archival documents from various archives. In addition to teaching students the basics in writing for comedy and song, the Gornеys' activities document a changing landscape in the appreciation of American musical theater. The incorporation of musical theater into the classic and experimentation canon of the Dramatic Workshop and the Gornеys' historical framing of musical theater in their courses worked to legitimate musicals as central to theatre writ large. Jay's focus on creating works that would advocate for "healthy social thinking" grounded his teaching methods in courses, where students were to learn how to write not only to entertain, but how to change minds. The Gornеys' students went on to success on stage, film, and especially on television, demonstrating how musical theater revue techniques were essential to the Golden Age of Television.

A glimpse at the Gornеys' educational activities demonstrates how writing techniques are transmitted between generations, even in major transitional moments. In addition, the Gornеys' emphasis on the larger stakes of politics and the social imagination provide a striking contrast to later educational programs and historical narratives, providing models for alternative ways of thinking about musical theater in midcentury America.

3:10pm-3:35pm **Checking All the Boxes: Collaboration and Engagement with the Political Song Series**

SALON H/I

*Speakers: Rebekah Hill, Andrew Dudash*

What happens when the music librarian and the political science librarian at an academic library have an idea for a concert of political songs performed by students and want to create student internship opportunities through the library that have active roles in the project? As Bob Dylan wrote, “The answer is blowin’ in the wind,” or in this case, the answer is new partnerships are formed, one event becomes a year-long series, and engagement grows to include more students and the university and local communities. Our initial goals were to create a unique outreach event for our communities, including alumni and university supporters who live in the immediate area; give students an outlet for creativity and civic engagement; and provide student internship opportunities grounded in experiential learning. A concert was a great format as music is an accessible art for everyone and allows diverse voices to be heard. When we posted the student internship position, the project expanded, and in a good way. A new plan emerged, one that complemented the original goals of the concert event but also broadened collaboration and engagement. Being open to the evolution of an idea strengthened the project. Academic libraries need to be open to a wider view on partnerships and engagement. Community impact is a goal that is emerging in many university and library strategic plans and may also be part of a librarian’s own professional goals. In addition, librarians are encouraged to seek opportunities for cross-disciplinary collaboration with their librarian colleagues and campus partners through research and teaching while also forging new relationships with other campus or community partners through outreach efforts. The Political Song Series is a project that shows how librarians can be leaders in collaboration and engagement efforts that make a difference in the communities we serve. Maybe the answer to checking all the boxes is blowin' in the wind.

3:35pm-4:00pm **COFFEE BREAK**

HALL OF MIRRORS

4:00pm-5:25pm

**NON-TRADITIONAL PATHWAYS FOR MUSIC LIBRARIANSHIP**

SALON H/I

**Crossover Potentials of Music Librarianship: Expanded Applications and Subject Coverage of Technical Skill Sets**

*Speaker: Kimmy Szeto*

The profession of music librarianship has experienced rapid and radical transformations in the past few decades. Music librarians have found themselves in new and, perhaps, overlooked roles in the information space, while others may not realize their work could be considered music librarianship. This presentation explores beyond archives, special collections, and museums, drawing attention to technical skill sets commonly shared among music librarians, especially catalogers, in other non-traditional areas and settings.

As we delve into the “crossover appeal” of the music librarian, we take stock of transferable skills such as interface design, data modeling, database construction, audio and video processing, data visualization, and data processing and analysis. In turn, these skills can be applied to projects and research such as library publishing, database and knowledge base design, library discovery interface development, standards development for digital video, audio and score formats, and methodology development for music information retrieval and artificial intelligence applications of library data. These broader, generalized applications enable librarians to participate in the workflow and processes beyond the traditional subject areas, as well as take their musical knowledge to other operational aspects of the library and the institution, expanding their reach as confident partners and collaborators with administrators, artists, researchers and practitioners across humanities, science, engineering and healthcare.

**Creative Pathways to Providing Critical Music Information Literacy Training**

*Speaker: lisa Hooper*

At some point in our career, some of us may find ourselves at institutions where faculty are generally unresponsive to efforts to engage them and their students in anything that is more than the most basic transaction in nature. In these situations, it is nearly impossible to create the optimal opportunities and environments for student-focused information literacy for students of music. I am at precisely such an institution; my classroom engagement is always an after-thought, almost exclusively at the request of a student enrolled in the class who knows everyone is struggling with a project, and often limited to 20 minutes.

Over the years I've seen the impact the library's absence has had on music students. I've met senior honors thesis students only weeks from deadline, panicked and frustrated because they were lacking the most basic research skills and music resource knowledge. I've met and talked freely with recently graduated masters students about their creative work and hear them end the conversation with 'I wish I knew this while I was still a student.' There simply had to be another way to reach students, one that wasn't reliant on faculty to facilitate it.

If this sounds familiar, then this session is for you. During this conversation, I'll share some of the non-traditional ways I've directly reached students to equip them not only with knowledge about the collections and resources available to them, but also to introduce skills they can use in their academic and professional careers and to the core principles of critical information literacy. This includes open houses, workshops, Record Store Day events, research support days, and intentionally integrating basic music information literacy concepts and knowledges into the Music LibGuide.

The work I've done and will outline in the first portion of the session will serve as a point of departure. Through guided dialogue across the full group of participants followed by collaborative ideation within breakout groups, participants will develop a bank of new opportunities and methods to meet students on our own terms and to provide students with the essential music information literacy skills they need to succeed academically and professionally.

4:00pm-5:25pm    **Cataloging and Metadata Town Hall**    PAVILLION & CAPRICE 1  
*Speakers: Rebecca Belford, Ethan D'Ver, Janelle West, Keith Knop, Kevin Kishimoto, Leonard Martin, Casey Mullin, Mark Scharff*  
*Sponsor: Cataloging and Metadata Committee*

This session features updates and special topics in music cataloging and metadata; it is a forum for sharing information on important topics that do not each require their own program sessions. Speakers will provide up to date information on changes to RDA (as well as LC-PCC Policy Statements and MLA Best Practices), LCGFT, LCMPT, LCDGT, MARC, LDWG (MLA's Linked Data Working Group), and the music PCC funnels. Special focus this year will be on the NACO-Music Project (NMP) and RDA. There will be generous time for discussion and Q&A in separate sessions (one in person, one all-virtual after the main conference).

4:00pm-5:30pm

**COMMUNITY CHOICE**

ROOKWOOD

**The Music Modernization Act and Libraries: New Opportunities for Music Collections**

*Speakers: Peter Shirts, Kathleen DeLaurenti*

Passed unanimously by the United States Congress in 2018, the Music Modernization Act was the most significant change to copyright law and music since the DMCA in 1998. While there are significant changes for working musicians, the law also has implications for users of library music collections and libraries' ability to broadly share their rich musical collections. This session will give an overview of the law, including the purpose of the new Mechanical Licensing Collective (MLC), requirements for becoming a Digital Music Provider, federal copyright protection and public domain schedule for pre-1972 sound recordings, the new “orphan works” provision for noncommercial use of sound recording, and the section 108(h) library exemption expansion for pre-1972 sound recordings. The presentation will also discuss implications on copyright education services and address strategies for increasing diversity, equity, and inclusion in historic sound recording access and preservation.

**Academic Music Libraries and Local Musicians**

*Speakers: Eric Hung, Jon Silpayamanant*

The presenters argue that ethical engagement with local musicians should be a key responsibility of academic music librarians and archivists. We believe that this work can help students learn about the wide variety of musical opportunities available in the local area, gain knowledge about the many strategies that professional musicians use to earn a living, and develop a useful professional network. It can also produce stronger musical ecosystems where musicians from vastly different backgrounds can meet each other and collaborate in various ways. This work makes music libraries relevant in the community. Additionally, many librarians and archivists will find these activities fulfilling and rewarding.

The first presenter will discuss his work documenting community music ensembles. His organization chose to focus on these groups because they play important roles: from performing at community festivals and weddings to teaching children. Yet, when groups stop performing, they leave very little trace, particularly after their websites and social media accounts disappear. He will share what he learned through this project from a youth ensemble, a weekly open mic event, and a percussion ensemble for seniors. He will also discuss some of the logistical and ethical challenges he has encountered.



The second presenter will discuss his work documenting and digitizing materials from local music ensembles and score collections at a local university library. Being an active performer in a number of non-mainstream musical communities, he has had many discussions of possible ways to make publicly available the wealth of recordings, videos, and event related materials tied to these communities. His work in helping digitize a large sheet music and score archive donated by a local early music group to a local university library, in addition to long time projects collecting and making publicly available music related resources, informs what he views as a form of local public musicology.

After our short presentations, we invite audience members to share the work they do with local musicians. Overall, we hope that attendees will be convinced of the importance of this work and will learn strategies about how to do it effectively and ethically.

6:00pm-7:00pm **Publications Authors/Editors Reception** (open to all conference attendees)  
CONTINENTAL

7:00pm-10:00pm **MLA Big Band Rehearsal** MAYFLOWER 1&2

8:00pm **Local Event: Cincinnati Symphony Orchestra concert**  
CINCINNATI MUSIC HALL

The evening's performance of Messiaen's *Des canyons aux étoiles* features conductor Matthias Pintscher and pianist Pierre-Laurent Aimard. General admission tickets are [available for \\$25](#). The Music Hall is less than one mile from the conference hotel.

## SATURDAY, MARCH 2, 2024

8:00am-6:00pm **Quiet Room**

SALON F/G

9:00am-11:55am **Exhibitor Hall**

HALL OF MIRRORS

9:00am-9:25am **Information Architecture: Organizing Information in the Digital Landscape**

SALON H/I

*Speakers: Laura Jacyna, Woody Colahan*

*Sponsor: Web Committee*

The ability to organize digital content is increasingly relevant to music librarianship, as the expanding digital landscape shapes the way we access and interact with ever increasing volumes of information. It is helpful for librarians to have the appropriate skills to organize information to ensure that library materials are searchable and accessible. It is also imperative for organizations like the Music Library Association to prioritize the optimization of the digital organization of their website. Information architecture is a set of design principles that can be applied as a method for structuring and organizing information, or “the synthesis of organization, labeling, search, and navigation systems within digital, physical, and cross-channel ecosystems” (Rosenfeld, Morville & Arango, 2015). Information architecture principles can be used to analyze and determine or discern issues that need to be addressed.

As part of continued efforts to advocate for and promote the Music Library Association, the MLA Web Team and Web Committee have begun an MLA website redesign project. Implementing information architecture principles will help to promote the association and strengthen the MLA website’s visibility and searchability. The presentation will demonstrate how information architecture principles have been applied to analyze the current MLA website. There will be a focus on the four interconnected systems of information architecture: organization systems, labeling systems, navigation systems, and search systems.

Examples of different types of analysis will be shown throughout the presentation, including a typology analysis of various existing library association websites, and applying organization schema and structure principles to the MLA website. The presenters will demonstrate a navigation stress test, a quick tool to use to examine the navigation systems of digital resources. How information architecture principles can be applied to organizing other digital content, and even organizing digital files on your computer, will also be discussed.

This presentation will provide an overview of how utilizing information architecture principles can benefit the MLA community. Through attending this session, music librarians will gain new knowledge and tools to bring back to their institutions and apply with their public-facing digital collections. They will also be able to apply their knowledge in their involvement in any library-wide web design projects.

Morville, P., Rosenfeld, L. B., & Arango, J. (2015). *Information architecture for the web and beyond* (4th ed.). O'Reilly.

9:00am-9:55am **Filking Around in the Archives: Fandom, Community, Preservation, and Authentic Learning** ROOKWOOD  
*Speakers: Angela Pratesi, Kyler Decker, Gwendolyn Oeseburg, JaeEun Schermerhorn*

For over thirty years, the Music Library and Bill Schurk Sound Archives at Bowling Green State University has collected filk music, a genre typically inspired by science fiction or fantasy, often in a folk-rock style. The term “filk” describes both the musical genre and the active fan community that creates and sustains the music through recordings, conventions, and informal gatherings, which has a particularly strong presence in Ohio.

Beginning in late 2020, sound archives staff began discussing preservation possibilities for two collections of filk recordings in its care: one set of commercial master recordings and a second group of field recordings. The masters contained filk studio recordings from the 1980s and early 90s, all of which were long out of print. The field recordings contained informal music-making, interviews, and convention presentations from roughly the same period. Working with key community members, including the community-led Harold Stein Archive, sound archives staff highlighted material of high community interest. At the same time, staff collaborated with filkers to bring another collection of filk masters to the archive for the preservation project, which was ultimately funded by a CLIR Recordings at Risk grant. The deep involvement of filkers at all stages of the project helped improve the relationship between the sound archives and the community, strengthened the grant proposal, and has changed the way archives staff approach new donations from filkers and other living musical communities.

This presentation will introduce the genre of filk and its cultural context; outline the growing archival filk collections at BGSU; and explain the community-centered approach to planning and executing a grant-funded, audio preservation project. Student assistants who participated in the grant project will share their perspectives on the value and challenges of simultaneously learning and implementing professional library practices. Attendees will learn about community-focused archives practices and pre-professional authentic learning. They will also develop an appreciation for a lesser-known music-making practice by hearing examples of newly preserved filk recordings and engaging with selections of print materials from BGSU’s filk collections.

9:00am-10:25am **Turning Challenges into Opportunities**

PAVILLION & CAPRICE 1

*Speakers: Susannah Cleveland, Ruthann McTyre, Misti Shaw*

Looking at challenges immediately brings in negativity, exhaustion, and a sense of being overwhelmed. This response leads to us sometimes getting mired or lost in the process of working toward goals, often resulting in the abandonment of the very ambitions that motivated the work in the first place. Framing challenges as opportunities allows us to identify the strengths we have to chart out the steps to reach the desired outcome, to see a problem from a new angle, and to apply wisdom gained along the way.

Following on last year's MLA session, "You Can't Spell Failure Without U," it was abundantly clear that music librarians are in need of experiences that normalize and recontextualize failure through sharing and discussing challenges with peers. We learned that it is especially helpful for emerging professionals to hear their peers affirm that challenges are inevitable and may serve as opportunities to reorient work without stigma.

This moderated session will allow attendees to share stories of challenges that turned into opportunities or challenges that they would like to turn into opportunities. Peer discussion and guidance will offer everyone the chance to learn from one another and to reinforce a culture in which risk taking is encouraged rather than feared. We will address questions and stories from the audience, and moderators will guide the conversation to keep it on topic. Those who would like to receive feedback yet aren't comfortable sharing publicly will be able to share ideas anonymously ahead of the session.

[In person only; this session will not be streamed or recorded.]

9:35am-10:30am **Utilizing Users: An Interactive Card Sorting Session**

SALON H/I

*Speakers: Laura Jacyna, Karen McCool, Kerry Masteller, Woody Colahan*

*Sponsor: Web Committee*

User testing is a valuable method for improving library services. As patrons' needs rapidly evolve and change, sustained programs of user testing can help libraries position themselves to provide relevant collections and services. To enhance the relevance of MLA's website to its members and the public, the Web Team is working to actualize MLA's strategic goal 4.2: 'Streamline the MLA website and conduct user studies on how both members and external constituents find information about MLA on the website.' Our project will employ user testing to further understand and incorporate the needs of MLA members into a more effective website design. In our presentation, we will highlight the benefits of user testing, with an emphasis on card sorts. We will share how to use and apply the card sort method, in which users organize cards into categories. Attendees will learn about open, hybrid, and closed card sorts and how they can be applied.

In order to explore the range of services that can benefit from this form of user testing, the session will involve two group learning card sort activities, which will allow attendees to actively learn through participation. First, we will break into groups for a library related card sort activity. The second card sort activity will involve aspects of the MLA website, and give participants the opportunity to voice feedback on the organization of the MLA website. In between, we will provide an opportunity to debrief, discuss, and reflect on participant group card sorts. Finally, we will come back for an overall discussion on how card sorts can be employed to wrap up the session.

Attendees will learn how to utilize card sorts in their own institutional contexts to develop and assess projects such as library websites, LibGuides, and other services and collections. Participants will also contribute to the future of MLA, as the information and perspectives shared in this session will help to inform our website streamlining efforts.

10:05am-10:30am **Joe Reisman, This Is Elvis, and the Practice of “Sweetening”: A Case Study** ROOKWOOD  
*Speaker: Morris Levy*

Joe Reisman (1924-1987) was a record producer, composer, and music arranger who worked for RCA Victor, Roulette Records, and then independently from the 1940s through the 1980s. Among his manuscripts housed at the New York Public Library are two “sweetening” scores written for the soundtrack of the 1981 documentary, *This Is Elvis*. These scores were used to enhance (or “sweeten”) preexisting recordings of Elvis Presley that were used in the film. The purpose of this presentation is to discuss the practice of “sweetening” in the recording industry and to illustrate how Reisman “sweetened” the original Presley recordings through notated and audio examples.

This presentation will be relevant to MLA attendees interested in studies of popular music and the recording industry as well as those who pursue archival research on music topics. The audience will be engaged by sharing musical notated, audio, and (if possible) video examples. Learning objectives include:

- An understanding of the definition of “sweetening”
- An understanding of how “sweetening” was practiced in the recording industry
- An understanding of how music arrangers like Reisman were contracted to add “sweetening” to existing recordings
- An understanding of how “sweetening” was used to enhance the Elvis Presley recordings used in the *This Is Elvis* documentary

10:30am-11:00am **COFFEE BREAK**

HALL OF MIRRORS

11:00am-11:55am **#HowDoISocialMedia: Workflows, AI Tools, and Engagement Strategies for Beginners** ROOKWOOD

*Speakers: Elizabeth Uchimura, Sabino Fernandez, Meghan Sprabary, Kristin Wolski, Rebecca Shaw*

Social media has become an essential platform for libraries to engage with their communities, promote resources, and build a vibrant online presence, but many library staff are assigned social media duties without prior knowledge. Drawing on the experiences of social media managers at Appalachian State University, Florida State University, and the University of North Texas, this presentation introduces a social media toolkit for library workers to find tools and create workflows that work best for their institutional needs. We will explore goal and workflow creation, platform selection, and posting schedules along with AI-driven solutions to streamline the process. In addition, we will discuss the difficulties of navigating institutional social media policies and how they differ amongst our respective universities, including creating a consistent brand identity that aligns with the libraries' mission and target audience.

The emerging field of generative AI has had a huge impact on social media. Attendees will explore a range of AI-driven solutions that can streamline various aspects of social media operations, including Canva, Adobe Firefly, Remove.bg, and ChatGPT among others. We will discuss how libraries can leverage these tools to create compelling and unique content. By understanding the potential of AI, participants will be empowered to make informed decisions when integrating AI tools into their social media workflows and encouraged to think creatively about incorporating innovative techniques into their social media strategies.

After reviewing preliminary data from our respective universities, we will present real examples from our universities, showcasing which AI tools from the toolkit look to be most promising for increasing engagement on Facebook and Instagram.

The toolkit presented will be made available to all attendees to help our colleagues get started with social media endeavors or to refine existing processes. From content planning templates to social media policy frameworks, this toolkit will serve as a valuable resource for anyone seeking guidance and support in their social media initiatives.

This abstract was composed with the help of the following ChatGPT prompt and edited by the presenters:

Can you write an abstract for an interactive presentation at the Music Library Association conference focusing on social media in libraries for beginners? Please include statements on social media workflows, various AI and generative AI tools for social media, and social media strategies for engagement. Include a statement that introduces a social media toolkit that will be available for anyone who needs it.

11:00am-11:55am **Unexpected Barriers: Library Instruction in Response to Expanding Curriculums** SALON H/I  
*Speakers: Emily Vickers, Bret McCandless, Z. Sylvia Yang*  
*Sponsor: Instruction Subcommittee*

In the past several years, universities have moved to expand their curriculum. It is inherently difficult to research new and emerging topics, and with these changes, faculty and students encounter unexpected barriers in accomplishing their research. Some of these barriers include the traditional systems through which research is created, disseminated, and accessed, including those built and maintained by librarians themselves. Librarians have an important role to play in challenging/dismantling white supremacy in the curriculum by addressing the narrative and assumptions of library neutrality in information creation. In this panel, three librarians will discuss strategies or interventions that can be used in the classroom for research projects in courses that focus on diversifying, incorporating interdisciplinary approaches, or expanding beyond what has been traditionally taught.

11:00am-12:25pm **CINCINNATI MUSIC** PAVILLION & CAPRICE 1  
**Why It Matters to Preserve Cincinnati Recordings**  
*Speaker: David Neal Lewis*

From the 1890s to the present day the city of Cincinnati has maintained a consistent if sometimes spotty presence in the field of recording, whether as a manufacturer of commercial products for others, for the locals, providing support for broadcast media or use in non-commercial narrowcasting or home use. Cincinnati has also served as a launching pad for important figures in the broader context of national entertainment. In the 21st century the media artifacts relating to these various industries have become scattered and many have disappeared, yet there is still no central repository for such items to reside safely so that scholars can access them. This presentation will hit some of the high points of the history, encapsulate the different forms, styles and formats to be considered and to make the case as to why the Cincinnati recording legacy needs to be conserved and studied.

### **Meet the Veterans of the Cincinnati Underground**

*Moderator: David Neal Lewis; Speakers: Kendall Davis, Dana Hamblen, Mark Shafer, Mark Milano*

The presentation will be a panel discussion featuring four veterans of the underground Cincinnati music scene. Dana Hamblen, Kendall Davis, Mark Shafer and Mark Milano represent what is best and most lasting in regard to Cincinnati music; all have more than 30 years' experience making music in Cincinnati. All have made commercially issued recordings and are working on making more. And all have a long history of past recordings that are either endangered or lost. This panel hopes to explore the need for institutional support in conserving the work of these forward thinking, inventive and indispensable creative artists and the many others like them.

### 12:05pm-12:30pm **What Barriers Do Music Students Encounter When Searching?**

*Speakers: Misti Shaw, Billy Scharfenberger, Thi Lettner*

SALON H/I

At the online MLA conference of 2021, Misti Shaw and Will Scharfenberger discussed preliminary findings from their in-progress UX study, "What Barriers Do Music Students Encounter When Searching?" Having recently completed this study, Misti, Will, and Thi Lettner are excited to discuss the final results, analysis, and recommendations with audiences who share our interest in the searching behavior of our student patrons.

In this presentation, we will describe tools-related and knowledge-related barriers that affect music student searchers when trying to locate scores, books, and articles. With this information, attendees can use a two-pronged approach to reducing barriers their patrons face: they can approach vendors and search tool designers with specific requests for changes and enhancements, and they can better understand how to target instruction and public services demonstrations to reduce pain points their students encounter. Because this UX study also recorded searching behavior that is unique to music students—for example, consistent usage of facets and other limiters—audiences will be able to reinforce to their stakeholders that music students do indeed leverage special knowledge and features to find what they need.



12:05pm-12:30pm **Commercial Databases and the Rediscovery of Late 19<sup>th</sup>-Century African American Music** ROOKWOOD  
*Speaker: Nico Schüler*

Despite its inherent racism, late-19th century minstrelsy provided artistic and economic opportunities to African Americans in show business. Especially after the Civil War, black musicians, composers, actors, dancers, acrobats, and other entertainers entered the minstrel business and soon also the Jubilee business as well as African American musical theatre, creating a broad-based black entertainment industry that influenced developments in entertainment through today. The ‘genuine’ African American music business in general has yet to see a systematic exploration and analysis. This paper reports on an ongoing digital humanities project based on extensive newspaper research on black artists of the late-19th century in commercial genealogy and newspaper databases, such as [www.newspapers.com](http://www.newspapers.com), [www.ancestry.com](http://www.ancestry.com), and [www.genealogybank.com](http://www.genealogybank.com). A wealth of previously undiscovered newspaper articles reveals how black artists created artistic partnerships that usually lasted an entire career. For example, Sam Lucas (1840-1916), one of the most famous black musicians at that time, performed with the Hyers Sisters (pioneers of African American musical theatre) and Billy Kersands (1842-1915; the most well-known black comedian of his time) throughout his long career. This paper will also contribute to the sustainability of such research, focusing on storing, organizing, and analyzing a wealth of data and documents (Ensembles, Composers, Arrangers, Musicians, Actors, Comedians, Dancers, Managers, Cities, Places, other GIS Information, Performance Halls, Socio-Economic Information, Compositions, Plays, Dedications, Publishers, Genres, Newspaper Articles, Playbills, Programs, Recordings, etc.). Specifically, this paper will discuss the use of nodegoat (<https://nodegoat.net>), which allows scholars to build datasets based on their own data model and offers relational modes of analysis with spatial and chronological forms of contextualization. Scholars are, thus, able to process, analyze and visualize complex datasets relationally, diachronically, and spatially.

12:30pm-1:30pm **LUNCH** (on your own)

12:30pm-1:30pm **RIPM LUNCHEON** (invitation only) ROSEWOOD  
*Coordinator: Benjamin Knysak*

1:30pm-2:25pm **Audio Recordings from the George Avakian and Anahid Ajemian Papers at the New York Public Library for the Performing Arts**

*Speaker: Matt Snyder*

PAVILLION & CAPRICE 1

*Sponsors: Archives and Special Collections Committee, Jazz & Popular Music Interest Group, Black Music Collections Interest Group, American Music Interest Group*

In 2013, the Music Division of The New York Public Library for the Performing Arts (LPA) acquired the papers of the music producer George Avakian and the violinist Anahid Ajemian. The collection includes a very large component of recorded sound and video (over 1700 items). Paper and photographs from the collection were open for research by 2014, and most audio and video components were digitized a few years later as part of major grants from the Andrew W. Mellon Foundation.

In 2022, LPA was awarded a grant from the Leon Levy Foundation ("The Shelby White and Leon Levy Initiative to Press Play on the Audio and Motion Picture Archives at the New York Public Library for the Performing Arts"). This grant funded enhanced description of archival digitized media, and the Music Division made the George Avakian and Anahid Ajemian papers a top priority. The project took place over ten months in 2022 and 2023. This presentation will present samples from that vast audio collection, which spans multiple musical styles and figures. The collection includes unreleased music by and/or interviews with artists including Sonny Rollins, Keith Jarrett, Benny Goodman, Louis Armstrong, Ravi Shankar, Miles Davis, violinist Anahid Ajemian, pianist Maro Ajemian, pianist William Masselos, Johnny Mathis, Duke Ellington, the Composers String Quartet, John Cage, Ornette Coleman, Dizzy Gillespie, composer Alan Hovhaness, comedian Bob Newhart, and many more. Some components of the collection may become freely available online, but a great many will not and will be available only onsite at NYPL.

The presentation will include as many two to three-minute samples of audio from as many artists as possible within the 55-minute timeframe, with only as much introductory narration as necessary to provide context before and between the samples. Five minutes will be left at the end of the presentation for questions. Due to copyright restrictions, this presentation cannot be livestreamed.

Because the collection touches on so many musicians, composers, and genres of music, the goal of this presentation is to inform MLA research librarians and archivists of the existence of this vital source material, and therefore to reach more scholars of jazz, 20th century music, particular musicians, and the recording industry as a whole.

[Only the introduction of this presentation will be streamed due to copyright restrictions.]

1:30pm-2:25pm **Uses of Open Music Educational Resources in IAML Member Libraries: Survey Results** ROOKWOOD  
*Speakers: Carla Williams, Charles Peters*

In 2022 the Libraries in Music Teaching Institutions section (LIMTI) of the International Association of Music Libraries, Archives and Documentation Centres (IAML) initiated a project to investigate the potential benefits of aggregating Open Educational Resources (OER) for music topics. The goal of the project was to identify materials already in use by member institutions and then to evaluate and add high-quality materials to the list of available resources. LIMTI could then present a suggested list of materials on a web page developed on the IAML website.

The first stage of the project was to identify if and how music OER are being used in IAML member institutions. This was done in the form of a member survey developed to gather information about types of IAML institutions using or planning to use music OER, and to measure the reception and use of music OER by IAML member institutions.

This presentation will describe the project protocol, including the goals of the project, the survey design, and the research methodology. Results will be discussed. Because many members of IAML are located in the United States, survey participation and results are relevant to the discussion of the use of music OER by MLA members as well.

1:30pm-2:25pm **De-Mystifying Cataloging for Public Service Librarians and Staff** SALON H/I  
*Speakers: Janice Gill Bunker, Ethan D'Ver*  
*Sponsors: Cataloging and Metadata Committee, Public Services Committee*

Our libraries collect all kinds of resources filled with all kinds of knowledge for patrons to use in every possible way. Because most library collections are vast and some patrons may feel that they don't know where to find what they need, people invented a library catalog to help. A cataloger's goal is to guide a user to an appropriate resource, and to provide connections among resources, topics, or genres. To that end, catalogers follow basic principles and practices to accurately describe library resources, illuminate relationships between those resources and those who create and contribute to them, and assign categories that show what the resources are, what they are about, and where they are physically located. Regardless of the distance between catalogers' and public service librarians' desks, which may be miles away in the largest of libraries or feet away in the smallest, there is often an air of mystery surrounding cataloging. What is this magic that allows catalogers to make things findable? This session seeks to de-mystify cataloging for public service librarians and staff so that their work is better informed by the work catalogers do behind the scenes. Cataloging-curious attendees are encouraged to submit questions ahead of time, and speakers will allow ample time for O&A during the session.

2:30pm-3:25pm	<b>New Business Town Hall</b> <i>Moderator: Paula Hickner</i>	PAVILLION & CAPRICE 1
3:30pm-4:00pm	<b>COFFEE BREAK</b>	PAVILLION CAPRICE FOYER
4:00pm-5:55pm	<b>Business &amp; Closing Meeting</b> <i>Speakers: Paula Hickner, Z. Sylvia Yang, Ann Shaffer, TBD</i>	PAVILLION & CAPRICE 1
6:30pm-10:00pm	<b>Closing Reception &amp; Big Band Performance</b>	HALL OF MIRRORS

**TUESDAY, MARCH 5, 2024** (all times EST)

ONLINE

11:00am-12:25pm	<b>Southeast Chapter (SEMLA)</b> <i>Chair: Grover Baker</i>
12:00pm-12:55pm	<b>Technical Services Interest Group</b> <i>Coordinator: Blaine Brubaker</i>
12:30pm-1:55pm	<b>Career Development &amp; Services Committee</b> <i>Chair: Mallory Sajewski</i>
1:00pm-1:25pm	<b>Conference Travel Grants Committee</b> <i>Chair: Dan Ray</i>
1:00pm-1:55pm	<b>Alma Music Users Group</b> <i>Coordinator: Margaret Corby</i>
2:00pm-2:55pm	<b>Marketing Subcommittee</b> <i>Chair: Rebekah Hill</i>
2:00pm-2:55pm	<b>Organ Music Interest Group</b> <i>Coordinator: Janice Bunker</i>
3:00pm-3:55pm	<b>Inclusion, Diversity, Equity, and Accessibility Committee (IDEA)</b> <i>Chairs: Z. Sylvia Yang and Will Scharfenberger</i>
4:00pm-4:55pm	<b>Membership Committee</b> <i>Chair: Lisa Shiota</i>
4:00pm-4:55pm	<b>Texas Chapter</b> <i>Chair: Charles Roush</i>
4:00pm-4:55pm	<b>WMS System Users Group</b> <i>Chair: Suzanne Eggleston Lovejoy</i>

**WEDNESDAY, MARCH 6, 2024** (all times EST)

ONLINE

- 11:00am-11:55am **New England Chapter (NEMLA)**  
*Chair: Terry Simpkins*
- 12:00pm-12:55pm **Cataloging and Metadata Committee Q&A Session**  
*Chair: Rebecca Belford*
- 1:00pm-1:55pm **Performing Musicians Interest Group**  
*Chair: Rick McRae*
- 1:00pm-1:55pm **Reference and Access Services Subcommittee**  
*Chair: Laura Thompson*
- 2:00pm-2:55pm **CMC Encoding Standards Subcommittee**  
*Chair: Ethan D'Ver*
- 3:00pm-3:55pm **Education Committee**  
*Chair: Brendan Higgins*
- 3:00pm-3:55pm **Paraprofessional Interest Group**  
*Coordinator: Amanda Steadman*
- 3:30pm-4:25pm **CMC Vocabularies Subcommittee**  
*Chair: Janelle West*
- 4:00pm-4:55pm **Music Industry and Arts Management Interest Group**  
*Coordinator: Grover Baker*

**THURSDAY, MARCH 7, 2024** (all times EST)

ONLINE

- 10:00am-10:55am **Atlantic Chapter**  
*Chair: Janet McKinney*
- 11:00am-11:55am **Midwest Chapter**  
*Chair: Paul Cary*
- 12:00pm-12:55pm **CMC Content Standards Subcommittee**  
*Chair: Keith Knop*
- 12:00pm-12:55pm **Emerging Technologies and Services Committee**  
*Chair: Amy Jackson*
- 1:00pm-1:55pm **Conservatory Libraries Interest Group**  
*Coordinator: Jennifer Hunt*

- 1:00pm-1:55pm **Public Libraries Committee**  
*Chair: Kristie Nelsen*
- 2:00pm-3:25pm **Cataloging and Metadata Committee**  
*Chair: Rebecca Belford*
- 3:00pm-3:55pm **Resource Sharing and Collection Development Committee**  
*Chair: Nobue Matsuoka*
- 3:00pm-3:55pm **Jazz and Popular Music Interest Group**  
*Coordinator: Kristie Nelsen*
- 3:00pm-4:55pm **Legislation Committee**  
*Chair: Peter Shirts*
- 4:00pm-4:55pm **Film Music Interest Group**  
*Coordinator: Joshua Henry*

**FRIDAY, MARCH 8, 2024** (all times EST)

ONLINE

- 12:00pm-12:55pm **Music Library Students & Emerging Professionals Interest Group**  
*Coordinator: Michelle Rivera*
- 1:00pm-1:55pm **American Music Interest Group**  
*Coordinator: Laurie Sampsel*
- 1:00pm-1:55pm **Retirement Interest Group**  
*Coordinator: Richard Griscom*
- 1:00pm-1:55pm **Instruction Subcommittee**  
*Chair: Anna Grau Schmidt*
- 2:00pm-2:55pm **Publications Committee**  
*Chair: Kathy Abromeit*
- 2:00pm-2:55pm **World Music Interest Group**  
*Coordinator: Allison McClanahan*
- 3:00pm-3:55pm **Chapter Chairs**  
*Coordinator: Liza Vick*
- 3:00pm-3:55pm **Musical Theatre Interest Group**  
*Coordinator: Terry Lewis*