

PROGRAM

MARCH 1-5 2021, ONLINE



JOINT MEETING OF THE
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W. Dean Sutcliffe in *BACH: Journal of the Riemenschneider Bach Institute*, vol. 51, no. 2, 2020

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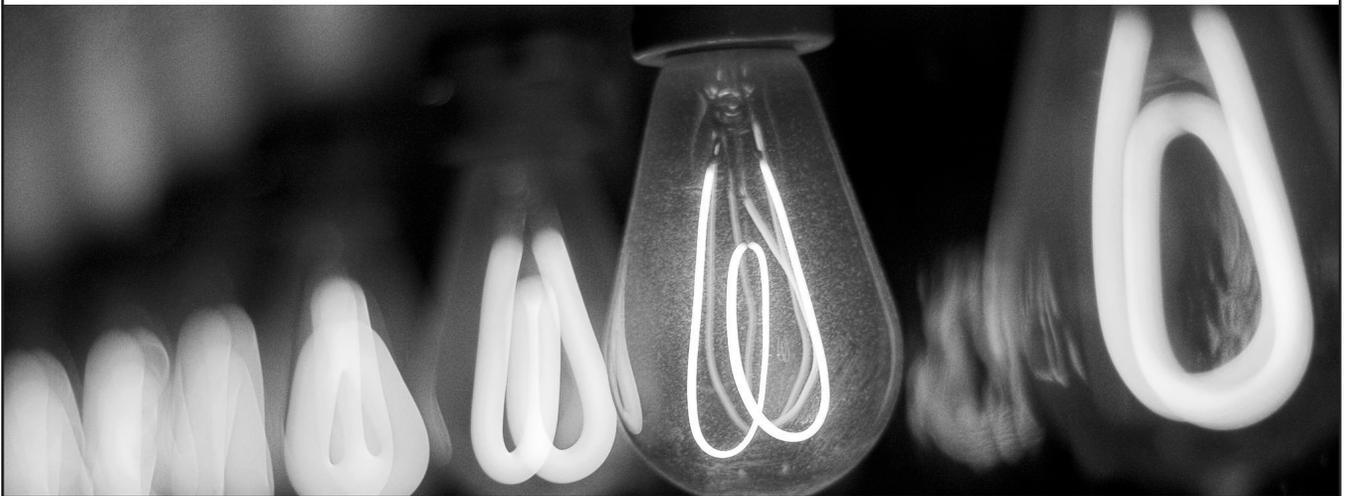
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PROGRAM MONDAY, MARCH 1 (EASTERN)

12:00-2:00 PM SESSION BLOCK 1

12:00-12:25 PM WELCOME
Zoom Webinar

12:30-1:55 PM PLENARY 1: ANTI-RACIST PERFORMING ARTS LIBRARIANSHIP
Zoom Webinar
[Dr. Loren Kajikawa, The George Washington University](#); [Dr. Dwandalyn Reece, National Museum of African American History and Culture](#)

This plenary will address anti-racism from the disciplinary viewpoint of music & the performing arts. What does race have to do with music and the performing arts? How can anti-racist work be promoted and accomplished through the actions of organizations? And how can plenary attendees, as librarians, incorporate anti-racism into our individual work? These questions and others will be discussed by our esteemed speakers, Dr. Dwandalyn Reece, Curator of Music and Performing Arts at the Smithsonian's National Museum of African-American History and Culture, and Dr. Loren Kajikawa, Assoc. Prof. of Musicology and Ethnomusicology at George Washington University. MLA President Susannah Cleveland will moderate.

2:00-2:55 PM EXHIBITS
Remo

3:00-4:00 PM SESSION BLOCK 2

3:00-3:25 PM THEATRE EXHIBITIONS
Zoom B
[Francesca Marini, Texas A&M University](#)

Performing arts collections are housed in a variety of settings (public, private, academic, etc.) and are often exhibited by the institutions that house them, or loaned to other institutions for exhibition purposes. Besides following general exhibition best practices, there are specific issues and concerns that apply to exhibiting performing arts materials, especially costumes, props and set elements. This paper focuses on theatre exhibitions, with examples based on the presenter's first-hand experience, as well as examples from professional literature, including the Theatre Library Association's monograph, *Theatre Exhibitions* (Perform-

ing Arts Resources 33, 2017). The paper focuses on: types and location of theatre exhibitions; exhibition purpose and audience; securing funding and administrative support; item selection; mounting of items (for example, mounting costumes on a low budget); audience interaction and reception. This paper is relevant to anyone with an interest in mounting a theatre exhibition, and it provides guidance on best practices. The presenter offers a unique and hands-on perspective, based on over 15 years of experience in exhibition work, including over 3 years working (in an archival role) for a professional theatre; during that time, the presenter revamped and expanded the exhibition and tour space within the archives (4,000 square feet) and also set up and managed a small theatre museum in a separate location. The presenter will engage the audience through visuals and discussion relevant to the experience of setting up a theatre exhibition.

This paper is relevant to both theatre and music collections, given the considerable overlap of materials. Learning objectives, goals and takeaways include: learn about the main components of a theatre exhibition; compare the presenter's experience and the audience's experience; identify common issues faced by different institutions, and learn about solutions (for example, how to mount costumes on a low budget); learn about the importance of theatre exhibitions and how to make a case to administration.

3:00-3:55 PM

ENGAGING THE DONOR: A COLLABORATIVE APPROACH

Zoom A

Stacey Krim and William "Mac" Nelson, University of North Carolina Greensboro

The classical view of curatorship is that of a single individual with complete control over donor relations as well as collection promotion and management. However, in the multi-faceted process of donor development for archival collections, teamwork can play a crucial role. This session presents a collaborative approach to successful communication with potential donors of archival music collections. Drawing upon deep experience in the field, the presenters have developed a methodology that includes "role play" and "improvisation" in service of donor negotiations. What is unusual about the presenters' collaboration is that it pairs a music cataloger and an archivist. An "odd couple," perhaps, but one whose combined perspective effectively demonstrates to potential donors not only why their personal music libraries and archival collections match institutional priorities, but also how access to these materials, and the ongoing promotion of them, may be assured. Within the context of role play and improvisation, the main points of this session will be:

- an approach to communication with donors, including the ethics of negotiation with
- donors suffering from health issues and terminal illness
- an archivist's approach to collection access and promotion, including a perspective on the efficacy of item-level cataloging
- a music cataloger's approach to donor relations, including a jargon-free guide to the mystery and promise of item-level cataloging
- an interpretation for the donor of key documents in the process
- a case study of the difficult donor
- an approach to addressing donor remorse

This presentation will engage the audience in much the same way as the presenters engage potential donors: by sharing concrete examples of how they actively approach donor devel-

opment and then promote their institution's Special Collections in music, from acquisition through processing, cataloging, and increasingly, digitization. The session will also provide the audience a valuable study in substantive cross-departmental collaboration between units of the library historically at risk of conflict, often in the form of "turf wars." In short, it will offer the MLA and TLA audiences a working model of how an archivist and a librarian working in tandem might multiply opportunities to locate donors and secure donations while providing their institution strong justification for investing in such ventures.

3:00-3:55 PM

THE NEED FOR ANTI-RACIST DESCRIPTIVE LANGUAGE: THE CASE OF THE STEPHEN FOSTER ARCHIVAL COLLECTION

Zoom C

Christopher Lynch, Center for American Music, University of Pittsburgh

Archives for Black Lives in Philadelphia (A4BLiP) recently issued guidelines aimed at "combating anti-Black archival description" by providing archivists with "anti-oppressive terms, concepts, and norms in order to deconstruct the white supremacist values that permeate American society, and by extension, the archival field" ("Anti-Racist Description Resources," https://archivesforblacklives.files.wordpress.com/2019/10/ardr_final.pdf). There were no music librarians or archivists involved in creating the guidelines, yet the ramifications for the field of music librarianship are significant.

This presentation weaves together A4BLiP's suggestions for anti-racist practices with archival theory and examples from the Foster Hall Collection, the primary collection for research on Stephen Foster. Until recently, descriptive and organizational practices—once considered "best practices"—hid materials in the collection that are of great significance to African American history and the study of the antebellum music industry. In particular, certain materials link Foster and his family to the institution of enslavement: several documents refer to individuals the Foster family enslaved in Pittsburgh, Pennsylvania, and other documents shed light on how wealth earned through enslavement funded Foster's career. In all, these materials cast doubt on the common assertion that Foster became, as stated in *Grove Music Online*, "the first person in the United States to earn his living solely through the sale of music compositions to the public."

This presentation ponders why such materials have been overlooked by generations of researchers and critiques archival practice as a contributing factor. The Foster Hall Collection raises intriguing questions for music historians and archivists. What other composers and institutions were supported by enslaved laborers or money earned through the slave trade? Why have their connections to enslavement not yet been more thoroughly studied? Why has descriptive language, at best, fallen short? Who are our institutions and practices designed to serve? What can we do to better serve our entire community?

3:30-3:55 PM

THE VISUAL RESEARCH TASK: A FACULTY/LIBRARY COLLABORATION COMBINING INFORMATION LITERACY WITH ARTISTIC ASSESSMENT

Zoom B

Michael J. Duffy IV and Lofton L. Durham, Western Michigan University

This session features a librarian and faculty member sharing their collaboration on the “Visual Research Task,” which is an assignment designed to provide information literacy instruction with an emphasis on visual resources to theatre majors in a course on collaborative theatre production. Students are given a scenario in which they act as the assistant to a theatrical designer, working with limited information, must assemble a curated portfolio of ten images to support the design or conceptualization for a theatrical design, with descriptions and citations. Each student is given a different topic from a wide range, including for example, “royal pageantry,” “bureaucratic government office interiors,” or “abbatoirs.” Students engage with the information literacy concepts of creating and modifying research plans and designing and modifying search strategies, which address aspects of the frames of “Research as Inquiry” and “Searching as Strategic Exploration” within the ACRL Framework for Information Literacy.

For the instruction, students come to the main library, several weeks into the semester, to meet with the fine arts librarian for an introduction to the image resources available in the library and using electronic resources. Students then have “workshop” time for the remainder of the 2-hour class period to discover, locate and assess images in order to compile a portfolio of the images the student believes are the most “theatrically compelling” depictions of their selected topics.

The session will feature the librarian’s point of view on how the course fits into the University Libraries’ overall plan for information literacy instruction for theatre majors, as well as the faculty member’s perspective on the efficacy of combining research skills with artistic evaluation in a 2-course script analysis sequence. Both presenters share pedagogical insights from several semesters of work with students within the context of this course.

4:00-4:25 PM

BREAK

4:30-6:00 PM

SESSION BLOCK 3

4:30-4:55 PM

MUSIC AND PERFORMING ARTS COLLECTIONS 2.0: UNDERSTANDING AND INCORPORATING DEMAND-DRIVEN ACQUISITION OF E-BOOKS

Zoom C

Katherine Arndt, University of Alabama

This paper seeks to provide insight into the benefits, limitations, and challenges of implementing demand-driven acquisition (DDA), also known as patron-driven acquisition (PDA),

of e-books for music and performing arts. In order to accommodate funding and staffing limitations, as well as online educational environments, tools providing immediate, on-demand access to electronic content have become indispensable for academic libraries. While there is robust scholarship on both DDA and e-books, including a study of DDA for print scores and music books, e-books remain under-discussed in music and performing arts librarianship.

My presentation brings these strands together by applying existing data analysis strategies to the University of Alabama Libraries' four-year-old DDA program for e-books, which has become our primary method for acquiring books. I will elaborate my points with data visualizations, and I will discuss the implications of DDA as part of a broader collection development strategy for music and the performing arts, with regard to frictionless user experience, discoverability, and diversity. I hope to encourage reflection on the acquisition of digital resources more generally, which is becoming only more significant in our plugged-in, locked-down times.

4:30-5:55 PM

CATALOGING AND METADATA TOWN HALL

Zoom A

Rebecca Belford, Oberlin College; Kathy Glennan, University of Maryland, College Park; Kevin Kishimoto, Stanford University; Keith Knop, University of Georgia; Karen Peters and Damian Iseminger, Library of Congress; Hermine Vermeij, University of California, Los Angeles

This session features updates and special topics in music cataloging and metadata as well as an open discussion period; 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, and MARC. Special topics this year include the new RDA Toolkit and an update on the MLA Linked Data Working Group (LDWG).

4:30-5:55 PM

PUBLIC SERVICES TOWN HALL

Zoom B

Andrea Beckendorf, Luther College

Please join us for a wide-ranging overview of timely Public Service topics, including an open discussion period.

5:00-5:55 PM

“MICKEY MOUSING” THE COLLECTION: USING DISNEY COPYRIGHT DEPOSITS TO IMPROVE WORKFLOWS, STORAGE, AND ACCESS TO FILM AND TV MUSIC AT THE LIBRARY OF CONGRESS

Zoom C

Ben Barba and Paul Alan Sommerfeld, Library of Congress; Chloe Hovind, Indiana University

Film music looms large in collective cultural memory. The musical gestures, melodies, and

scoring practices developed throughout the twentieth century guide this perception through their frequent and repeated consumption. Access to these materials presents a unique vantage point to study: (1) changes in the scoring process; (2) differing practices between film, television, and other media; (3) cultural developments over time; (4) the expansion of corporate enterprise in the industry.

This presentation examines the LC Music Division's efforts to find, describe, process, store, and improve access to film and other media music materials acquired through copyright, gift, or purchase. Through copyright registration, the Music Division contains one of the most extensive collections of unpublished and published film/television music in the world. Until changes in copyright law in 1978, studios submitted this material as condensed scores, vocal scores, and lead sheets. Prior to 2019, however, only a small fraction of scores had been cataloged for the Music Division's onsite collections. Because of its unique characteristics, music for film and television has long posed a challenge to catalogers. Inconsistent practices over a century of organizing this material have hindered accessibility and use.

Music from Disney's multifaceted productions—including films, television, theme park attractions, and other miscellany—has served as a case study to understand the different ways in which music for media has been treated at the LC over the last century. Disney was among the most consistent and prolific of the film studios. With this data set of approximately 4,000 Disney scores dating from 1933-1978, the Music Division has been able to develop a new, streamlined approach to organizing and describing music for film and television, which has resulted in a significant increase in access and facilitated new avenues for research.

Applicable takeaways for this presentation, either as in-person or online format, are centered in the LC's strategies to solve a series of interconnected problems. To address the issue of material living in numerous locations, we developed multiple approaches to locate and inventory all materials. To rectify past inconsistencies in cataloging as well as the range of material type and physical size, staff developed an accession numbering system based on size, thereby maximizing storage capabilities. Storing materials in folders within sheet music boxes has provided more stable housing and eliminated the need to send fragile and unique materials off-site for binding. Most importantly, to generate accurate metadata, in-depth research strategies were employed to identify the convoluted array of film and television productions, commercials, anthologies, series, specials, and theme park materials that make up the Disney media universe as well as the agents involved in their creation.

PROGRAM TUESDAY, MARCH 2 (EASTERN)

12:00-1:30 PM **SESSION BLOCK 1**

12:00-1:25 PM **PLENARY 2: KING RECORDS OF CINCINNATI: THIRTY RECORDS THAT CHANGED AMERICAN MUSIC**
Zoom Webinar

Cincinnati's King Records was essential in the development of American popular music. From 1943 to 1971, the record label revolutionized the ways in which popular music was recorded, manufactured, distributed, and promoted in the United States. Under the leadership of Syd Nathan, King became a leading independent label, with nearly 500 singles on the R&B, country, and pop charts, and 32 songs making it to Number One. The legendary artists who recorded at King Records include Hank Ballard & the Midnighters, James Brown, Bootsy Collins, the Delmore Brothers, the "5" Royales, Wynonie Harris, Little Willie John, Freddy King, and the Stanley Brothers.

This plenary session will focus on the history and legacy of King Records. The session will begin with a presentation by King historians Randy McNutt and Brian Powers, who will offer a historical overview of the company, how it was unique among record labels, the music recorded there, and a brief look at James Brown's rise into a national superstar while he was on the label's roster.

Their presentation will be followed by an interview with world-renowned musician Bootsy Collins, who began his illustrious career as a session player at King after James Brown recruited him into his celebrated backing band, the J.B.'s. The interview will cover Collins' early life in Cincinnati, his time at King working with Brown, the music they recorded during that time, and highlights of Collins' career beyond Cincinnati, including with Parliament-Funkadelic, with Bootsy's Rubber Band, and as a solo artist.

All three speakers will take questions from the audience. Andy Leach of the Rock & Roll Hall of Fame will host and moderate the session and conduct the interview with Collins.

1:30-1:55 PM

BREAK
Remo

2:00-3:30 PM

SESSION BLOCK 2

2:00-2:55 PM

USING THE PERFORMING ARTS FOR SOCIAL JUSTICE IN THE LGBTQI+ COMMUNITY

Zoom B

Beth Kattelman, Ohio State University; Holling Smith-Borne, Vanderbilt University

Participating in music and theatre ensembles can be both personally transformative and politically impactful. This presentation will explore two LGBTQI+ organizations that generate awareness about social issues and engage their communities to take action around a social issue.

Nashville in Harmony's (a GALA chorus) mission is to use music to build community and create social change. This choral group, started in 2004 has grown from 20 members to 140 and is Tennessee's largest LGBTQI+ and friends singing ensemble. Columbus, Ohio's Evolution Theatre Company, founded in 2008, has grown into a professional Equity theatre company that "provides a supportive encouraging environment for celebrating the artistic vision of lesbian, gay, bisexual, transgender, queer, questioning, intersex and ally (LGBTQQIA)

individuals.” The company is dedicated to advancing the understanding of gender issues, and fostering performance by and about the LGBTQQIA community. Through its advocacy, it has made a significant impact on both the theatre and the queer communities in Central Ohio.

The presenters, Beth Kattelman (Ohio State University), Associate Professor/Curator of TheatreLawrence and Lee Theatre Research Institute and Holling Smith-Borne (Vanderbilt University), Director of the Wilson Music Library will examine how these ensembles are seeking out meaningful and engaging ways to explore social justice for the LGBTQI+ communities.

2:00-3:25 PM

GET INVOLVED IN MLA

Remo

Catherine Hammer and Lisa Hooper, organizers

Committee and subcommittee members are available to answer your questions!

3:00-3:25 PM

FROM ARCHIVES TO DATA: COMPLETING CROWDSOURCED TRANSCRIPTION OF PERFORMANCE PROGRAMS

Zoom B

Lindsay King, Yale University

Ensemble@Yale aims to transform print archives of Yale’s theater history into data through crowdsourced transcription. Going beyond OCR of digitized text, Ensemble@Yale uses human expertise to extract semantic relationships and structured data from over 1000 digitized performance programs, enabling future digital scholarship.

The Ensemble@Yale team initially saw crowdsourced transcription as an outreach tool to engage people with archival materials in the library’s collections. Available tools changed throughout the lifespan of the project, and as it happened, engagement from the dedicated community of Zooniverse volunteers pushed our transcription to a speedy completion. We learned a lot about what it takes to bring the crowd to a crowdsourced project—and how much work a project like this involves before, during, and after the transcribing.

Having completed the transcription, we are now in the complex process of cleaning the resulting data and normalizing names and roles to improve access points for researchers. Our goal is to make Yale’s performance programs available as images and metadata through the digital library, and also as open datasets to be mined and visualized. A data visualization drawn from the earliest programs was featured in an exhibition on the founding decades of the School of Drama.

Ensemble@Yale, as an experiment, was envisioned as a model that could be expanded to additional special collections at Yale. Beyond that, we hope to inspire similar projects at other institutions that could expand into linked collections of data across multiple repositories holding archived performance programs.

Past presentations on this project have demonstrated its interface and given a general overview of its goals. This session will focus on best practices, logistics, and workflows we established as the project evolved, in order to provide practical takeaways for librarians and

archivists considering similar projects in performing arts collections, and will allow plenty of time for questions from the audience.

3:30-4:25 PM

EXHIBITS

Remo

4:30-6:00 PM

SESSION BLOCK 3

4:30-4:55 PM

MUSICKING AND THE ACRL FRAMEWORK: CONSTRUCTING AUTHORITY IN MUSIC

Zoom B

Sabrina Juhl, Central Washington University

In my experience as a musician and librarian, I have observed two lenses to view authority in music. These lenses are dependent on where musical meaning lies. One lens finds meaning in musical objects with the score being a definitive source of information. The other sees music as a verb with meaning in all aspects of music creation from the musicians on the stage to the man in the ticket booth. Students' approach and understand authority in their research differently depending on the lens they use. A closer analysis of these lenses of authority will better prepare us to serve music researchers.

In this presentation, I will argue that both the lens of musical authority as objects and as a verb are valuable to music research. I will redefine the ACRL Frame Authority is Constructed and Contextual within music, define both lenses of authority: music as an object and music as a verb, and explore the benefits and drawbacks of applying each lens in undergraduate research.

4:30-5:55 PM

DIGITAL PRESERVATION 101

Zoom A

Katherine Fisher, Georgia State University; Jonathan Manton, Yale University; Treshani Perera, moderator (University of Kentucky)

So you have heard about digital preservation; you know it's important and is something you need to be doing; but how do you get started? What does digital preservation really mean and how is it done?

The aim of this workshop will be to provide performing arts librarians with the core knowledge needed to help them answer these questions. It will attempt to distill essential information in the digital preservation field, some of which is highly technical and complex, down to basic steps that librarians can adopt to start preserving digital content now, regardless of available resources. The workshop will consider what is "good enough" in terms of digital preservation, and the minimum steps institutions need to be taking now.

The workshop will use examples from music, theater, and dance collections and highlight

areas of specific interest to performing arts libraries, including audiovisual materials and scores. It will discuss preservation of multiple types of digital content, including digitized and born digital archival collections, as well as hosted digital content provided to libraries by vendors.

In addition to offering a practical introduction to technical challenges, helpful tools and resources, and basic preservation procedures, the workshop will also examine how digital preservation might fit into a library's overall mission and resource landscape. It will outline what collection development librarians and curators need to consider before bringing digital content into collections, share advice for working with creators and donors of digital content, and propose strategies to use when advocating for digital preservation support.

Upon completion of this workshop, attendees will be able to:

- Outline what digital preservation is and why it matters
- Identify high-priority materials in their collections that need to be preserved
- Locate tools and resources to help them start preserving digital content now
- Understand how to incorporate digital preservation considerations into collection development and acquisition policies and procedures
- Describe how core archival concepts, such as appraisal or processing, are translated to digital music resources
- Advocate at their organizations for digital preservation and the tools and support needed to make it happen

5:00-5:55 PM

PUBLISHING OPPORTUNITIES IN MUSIC AND THEATRE LIBRARIANSHIP

Zoom B

Jim Cassaro, University of Pittsburgh; Maristella Feustle, University of North Texas; Jonathan Saucedo, Rutgers University; Rachel Scott, University of Memphis; Joe Tally, American Conservatory Theatre

Do you have a great idea for a book? Are you interested in writing reviews and don't know how to get started? Does the thought of publishing a peer-reviewed study both exhilarate and overwhelm? Join editors representing diverse music and theatre library publications to explore opportunities that suit your needs and interests. Editors from Performing Arts Resources (the Theatre Library Association's monograph series), MLA Index and Bibliography Series (co-published with A-R Editions), as well as *Fontes Artis Musicae*, the journal of the International Association of Music Libraries, Archives and Documentation Centres, and *Music Reference Services Quarterly*, a Taylor & Francis journal, will discuss the processes behind the scenes that bring these publications to readers worldwide.

Attendees will learn about a variety of opportunities currently available within music and theatre librarianship and ways to become involved as authors of books, articles, or reviews. Panelists will highlight editorial and review procedures, best practices in preparing manuscripts for submission, open access opportunities, and published authors will share their experiences publishing in these venues.

5:00-5:55 PM

REDEFINING VIRTUAL OUTREACH AT THE LIBRARY OF

CONGRESS MUSIC DIVISION: CREATING PERFORMING ARTS BIBLIOGRAPHIC RESOURCES FOR NEW PATRON POPULATIONS DURING COVID-19 AND BEYOND

Zoom C

Stephanie Akau and Melissa Capozio-Jones, Library of Congress

The COVID-19 pandemic required archives and libraries to close indefinitely to the public, allowing for little time to prepare for solely virtual assistance. At the same time, K-12 performing arts educators and private instructors were moving to online instruction for the first time. This inspired library and archival staff to imagine new ways to use, organize, and promote online performing arts collections. While determining practical approaches to ensuring continued access of materials, staff of the Library of Congress (LOC) Music Division realized that we could provide outreach to patrons beyond the typical researcher, who is equipped to search databases and finding aids. Our work resulted in easily disseminated bibliographic resource guides tailored to specific demographics such as K-12 performing arts educators and instructors who needed materials to introduce new topics, supplement current curricula, and meet national standards for arts education in a new virtual format.

This presentation will address the needs of librarians and archivists who specialize in music, dance, and theater, or are responsible for multiple performing arts areas in their current roles, and their patrons. The Library of Congress's performing arts digital collections and online resources provide unique opportunities to explore primary resources. We will share what we learned during the highly collaborative process of constructing the bibliographic resource guides and any feedback that will inform virtual reference and archival outreach going forward. We will also encourage attendees to share their unique or surprising experiences providing outreach and support to their patrons while working remotely. Attendees will leave with practical ways to provide virtual outreach to new patron populations and encourage primary source use in educational endeavors for in-person and distance learning beyond the COVID-19 crisis.

PROGRAM WEDNESDAY, MARCH 3 (EASTERN)

12:00-1:30 PM SESSION BLOCK 1

12:00-12:55 PM SMALL LIBRARIES, BIG SOLUTIONS: CONSIDERATIONS FOR SPACE AND COLLECTIONS IN ACADEMIC LIBRARIES

► **THIS SESSION HAS BEEN CANCELLED**

Avery Boddie, Massachusetts Institute of Technology; Ellen Ogihara, St. Olaf College

There are a significant number of smaller branch fine arts libraries on university campuses throughout the USA. Because of limited space and funds, there are specific challenges and opportunities concerning operations and collections that librarians approach to serve their patrons and user-base. This presentation aims to showcase how two Music and Fine Arts Librarians are managing and providing creative solutions for their smaller libraries' challenges.

This presentation will be based around three pillars that are most significant to libraries of this type: Physical Space, Budgetary Limitations, and Varied Patron Needs.

Physical Space: This portion will be the most interactive, as the presenters guide attendees through “Virtual 360°” tours of their libraries to establish a visual framework of the issues discussed throughout the presentation. Particular attention will be given to the limited amount of floor space dedicated to collections and their growth, as well as space for patrons to have both quiet and collaborative study spaces, and how the presenters have handled these challenges. A presenter will also showcase a “heatmap” of collected data showing where most foot traffic occurs within their library. This has been used to aid in decision-making regarding their library’s layout and floor plan.

Budgetary Limitations: This is an area that most attendees, regardless of size, can relate most to, especially with reductions associated with the COVID-19 pandemic. Presenters will showcase how particular attention and expertise is given when determining how to make the most of purchases needed for the operations and collections of these libraries. Prioritizing purchases and aiming for multi-use furniture will be discussed in this section.

Varied Patron Needs: This section will detail how the presenters manage and provide service to patrons with changing needs. How do patrons have a space for quiet study and group study in these small libraries? How can small libraries manage being a fine arts library as well as an ensemble library? What other roles and services can we be creative with to serve our patrons and students?

There will likely be a digital resource compiled of tools these librarians use and have used for planning and strategic decision-making. A literature review will be provided, and there will be a Q&A section lasting between 10-15 minutes.

12:00-1:25 PM

COPYRIGHT FRAMES: WAYS OF THINKING, WAYS OF TEACHING Zoom B

Grace Haynes, Michigan State University; Kerry Masteller, Harvard University; Pamela Pagels, Southern Methodist University; Veronica Wells, University of the Pacific

The Legislation Committee and the Instruction Subcommittee propose an interactive presentation on teaching copyright to students and faculty. The session aims to provide music and theatre librarians with strategies, tools, and case studies to help focus their instruction plans. A key component to the presentation will connect the significance of copyright awareness within the ACRL Framework for Information Literacy for Higher Education. Copyright provides a strong underpinning to two frames, in particular—Information has Value and Information Creation as Process.

Session speakers will present multiple modules including the ACRL Framework, information creation and commodification and copyright; overview of copyright law basics; and case studies as teaching resources. The interactive portion of the presentation will include break-out sessions. Participants will create their own case studies and teaching materials for class or online instruction. At the conclusion, participants will share their new teaching materials/ ideas with attendees followed by Q & A.

12:00-1:25 PM

PROVIDER-NEUTRAL CATALOGING FOR DIGITAL SCORES

Zoom A

Chuck Peters, Indiana University; Keith Knop, University of Georgia

In this session, cataloging guidelines and procedures necessary to create provider-neutral bibliographic records for digital scores will be examined. After a review of existing documentation (OCLC Bibliographic Formats and Standards; PCC Provider-Neutral E-Resource MARC Records Guide), session attendees will have the opportunity to participate in creating bibliographic records from the electronic examples provided. Time for questions and discussion will be included.

1:00-1:25 PM

WHAT BARRIERS DO MUSIC STUDENTS ENCOUNTER WHEN SEARCHING? A MIXED-METHODS CROSS-SECTIONAL INVESTIGATION

Zoom C

Will Scharfenberger and Misti Shaw, Indiana University

How do music students search for resources they need? What barriers do they encounter when completing known-item searches? What barriers do they encounter when completing open-ended searches using databases and other tools? And finally, what barriers stem from musicological and/or library-related jargon encountered in information-seeking tasks? The answers to these questions are important in many ways: because they inform future information literacy programmatic and pedagogical decisions; because the answers may also inform music cataloging practices and standards, which constantly evolve--in part--because the needs of music patrons are so demanding; and because library professionals need data for encouraging faculty to refrain from using jargon that may alienate their students.

While library literature about instruction, critical librarianship, and the ACRL framework inform the pedagogy and class content for many music instruction librarians, gathering data about barriers to learning directly from our music students is important. In spring 2019, we began a mixed methods study to gather data about the barriers students encounter when searching for music materials. In our study, we observed and recorded 25 music students who completed pre-determined searching tasks. Coordinating with assessment librarian Andrew Asher, we have analyzed the searching behavior of participants in order to make suggestions that might lead to improved user experience. Quantitative: Tasks were evaluated individually based on the following criteria: correct completion, time spent, number of queries, number of steps (clicks), use of advanced search techniques. Qualitative: We recorded and evaluated patterns or commonalities in the iteration of searches, modification of queries, pitfalls, and general understanding of whether the item the participant located matches the prompt.

We will discuss preliminary study findings in our presentation, which will appeal to a large audience of music librarians with public services, instruction, cataloging, or web design responsibilities. It will particularly appeal to those who work in the field of UX, who seek to bridge the gap between what our users need, and the features of the tools that are available to them.

1:30-1:55 PM **BREAK**
Remo

2:00-3:30 PM **SESSION BLOCK 2**

2:00-2:55 PM **OPEN ACCESS PERSPECTIVES IN MUSIC, THEATRE, AND DANCE**
Zoom B

Kathleen DeLaurenti, Peabody Institute; Diana King, Ashley Peterson, Matthew Vest, University of California, Los Angeles

After short introductions to the moderator, panelists and their approaches to open access, Kathleen DeLaurenti will moderate a panel and community discussion of some framing questions and concepts for open access:

- Is open access a concept, principle, or a series of projects?
- Is it possible to equitably connect open access to local and global communities?
- Should we build open access with users or collections as the focus?
- How can we facilitate ethical use and access to open research materials?

Kathleen DeLaurenti, will give an overview of the state-of-open access and share why it is important to overcome assumptions, talk about existing projects, and barriers to promoting open access. She will also share Peabody ArtReach, an online video collection of Peabody students and faculty performing from home during the COVID-19 pandemic. Hosted in Aviary, the collection documents and celebrates artists responding creatively in this challenging time, and aims to both showcase and support their work, offering inspiration, hope, and community.

Diana King will present case studies of open access and open educational resources used for assignment design in theater and dance, and the pedagogical opportunities and challenges that they pose. She will also discuss open video resources relevant to performing arts fields, and the complex ways they are used for teaching and remixing as creative student works.

Matthew Vest will present a collaborative open access music score publishing project undertaken by the UCLA Music Library and Kaleidoscope, a local chamber orchestra. In February 2020, Kaleidoscope and the Library jointly put out a Call for Scores that attracted over 7,800 submissions from composers and received over 6,000 submissions for publishing in UCLA's open access institutional repository. He will discuss the planning and implementation of the Call.

Ashley Peterson will present on next steps for the Kaleidoscope project. These include coordinating the preparation of metadata for uploading scores to the institutional repository, promoting the collection via online exhibits, and enhanced scholarly access to the scores via MusicXML. This latter point will address further cross-institutional collaborations and

collections-as-data.

2:00-3:25 PM

GUIDING ASPIRING ALLIES: THE SELF-ADVOCATE/ALLY RELATIONSHIP & LEARNING FROM THOSE WITH LIVED EXPERIENCE

Zoom A

Winston Barham, University of Virginia; Avery Boddie, Massachusetts Institute of Technology; Adaliz Cruz, Bain & Company; Morgan Davis, College of William and Mary; Lisa Hooper, Tulane University; Holling Smith-Borne and Sara Manus, Vanderbilt University; Zachary Tumlin

After tweeting in support of her “transgender sisters” on International Women’s Day in 2019, American actor and producer Alyssa Milano (responding to a troll who had asked her if she was transgender) added “I’m trans. I’m a person of color. I’m an immigrant. I’m a lesbian. I’m a gay man. I’m the disabled. I’m everything. . . .” “Being in fact none of those things, this highly problematic (and unnecessary) further attempt at solidarity went viral and has since been retweeted 5.2k times and received 40.6k likes and 19.7k replies.

The following day, Jaleesa Jenkins, a self-described disabled, black, queer woman who appeared in a 2019 episode of A&E’s *The Employables*, provided one of the most popular responses: “Hey allies: This is a perfect example of exactly what not to do. You are not us. The best way to support us is to actually signal boost our voices, not appropriate our struggles so you can look ‘woke’. Stop dominating the conversation with these shenanigans.” Milano issued a partial apology, saying “literal interpretation is not always intended,” and clarified her intentions by citing 13th-century Persian poet Jalāl al-Dīn Rūmī: “This is a subtle truth. Whatever you love, you are.”

This session will bring together and amplify the voices of a range of self-advocates within MLA and TLA, who will discuss Jenkins’ recommendation and their own advice to allies. They are aware that potential allies are often afraid of betraying ignorance or causing offense, and that high profile incidents of allyship gone wrong (like the Milano example) can serve as a source of validation for these feelings. However, this fear is a privilege not afforded to self-advocates, who face prejudice and discrimination for simply belonging to a marginalized group, let alone speaking up for themselves and others like them.

This session will use the brave space (rather than safe space) model originally developed by Dr. Brian Arao and Kristi Clemens and featured by Memory Apata during last year’s MLA annual meeting best of chapter session. Today’s session organizers recognize that risk cannot be removed from meaningful discussions on diversity and social justice issues and want to prepare participants for the possibility of discomfort. An introduction defining brave space and setting ground rules will be followed by a moderated discussion among panelists responding to questions submitted in advance and asked during the session by audience members.

3:00-3:25 PM

WORKING WITH A DIVERSE STUDENT POPULATION AT AN HSI: A CONTINUED COLLABORATION BETWEEN A LIBRARIAN AND A MUSIC PROFESSOR

Zoom B

Charles Roush and Katrina Roush, University of Texas, Rio Grande Valley

In 2018, the two of us began working at a primarily Hispanic-serving institution (HSI) as a librarian and a music professor. A vast majority of our current students come from very different cultural and economic situations than we have experience with at our former institutions. As we have begun learning about the college life our students experience, we have found it essential to keep an open mind and avoid assumptions. Many situations are more complex than they first appear, and regular collaboration and communication between us has led to a fuller picture of students' needs than we could have built individually.

This presentation compares our early expectations about working with students at an HSI with realities encountered and lessons learned, especially through our collaboration. As students often interact with librarians differently than with professors, sharing our experiences with each other has helped improve both our strategies and efforts. Through several narratives, we demonstrate the importance of understanding a more holistic picture of our students' lives in order to adequately reach and serve them. This focus has tremendously aided us in equipping our students to meet the unique challenges and opportunities they face, especially during the recent upheaval caused by COVID-19. Through this presentation, attendees will gain insight into some types of challenges underrepresented student populations may face and will learn collaborative approaches they can use to more effectively serve such students within their own institutions.

3:30-4:25 PM

EXHIBITS

Remo

4:30-6:00 PM

SESSION BLOCK 3

4:30-5:25 PM

PUBLIC LIBRARY OUTREACH IN ACTION: CONNECTING THE LIBRARY, ARTS, AND COMMUNITY

Zoom B

Laurie Bailey, San Diego Public Library; Julie Hanify, Carnegie Library of Pittsburgh; Andrew Kaplan, Cleveland Public Library; Blair Whittington; Scott Stone (moderator), University of California, Irvine

Public libraries serve as community centers, and outreach has been and continues to be an important mission and core service to the community. From the first bookmobiles to live-streamed programs, public librarians foster ways to connect their patrons to resources, services, and each other. Public Library Outreach in Action will feature a panel of public music library professionals with first-hand knowledge and experience in outreach initiatives and will be moderated by Scott Stone, editor of the recent MLA monograph *Outreach for Music Librarians*.

Presenters will talk about outreach activities such as live music events, in-person and online communication methods, and partnerships with community organizations. Additionally, the panel anticipates discussing outreach efforts and programming during the 2020 COVID-19 pandemic, which has created both obstacles to traditional outreach efforts, as well as opportunities to rethink and try new outreach methods. Presentations will highlight how these examples illustrate best practices and lessons learned that session attendees can use to inspire their outreach activities. Attendees from all library settings will gain insight into community outreach from inception to outcomes assessment.

4:30-5:55 PM

MLA TECHHUB

Remo

Woody Colahan, University of Denver; Tiffany Gillaspy, University of Notre Dame; Anna Kijas, Tufts University; Christopher Schiff, Bates College; Beth Thompson, Western Carolina University

This drop-in session will include a variety of prerecorded technology-related presentations providing informal tutorials on various digital tools. Facilitators will focus on tools and content, and will be available for a live Q&A following the presentations. Attendees will gain knowledge of digital 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.

Presentations will include:

- Omeka overview by Anna Kijas
- NVIVO overview by Christopher Schiff
- Introduction to Sibelius/Finale by Tiffany Gillaspy
- Intermediate MuseScore by Marc Sabatella
- Data sonification by Woody Colahan
- Score reading equipment overview by Beth Thompson

5:00-5:55 PM

POSTER SESSION

Remo

BRINGING THE MUSIC LIBRARY TO MUSICIANS

Sabrina Juhl, Central Washington University

When you think of information literacy and library instruction, where do you see it taking place? Usually a library or classroom. I had a vision of taking learning out of these traditional spaces and into student gathering places. To do so, I had to bring the library to the students.

Central Washington University has one of the top university music departments in the Pacific Northwest but I believe there is something holding it back from being even better: a strong relationship with the music library. Unlike some university music buildings, the music library is not in the music building but on the fourth floor of the main library across campus. This

comes with the same struggles many other subject librarians face, a physical separation from their target population which leads to low visibility, little collaboration with faculty, and fewer interactions with students.

In order to combat this, I began a roving reference program. I brought some unique, interesting, or themed music items with me to the music building to capture student's attention and show them some of the specialized or uncommon resources we have available. I will share how I secured a spot to set up at the music building, decided on a time to set up shop, chose what to bring with me, the types of interactions I had with students and faculty, my self-assessment of the program, and my goals moving forward.

PERFORMANCE DATA IN COLLECTION DEVELOPMENT

Bret McCandless, Rowan University

This poster will describe a project that uses programs from student performances to inform collection development. Libraries may already be collecting programs for the purposes of archiving or creating institutional repositories of concerts, and leveraging this data for collection development can ensure that what is being taught and assigned locally is being collected as well in addition to works selected from published checklists, awards lists, and other sources. Since there are many students concurrently taking private lessons, faculty members are more likely to repeatedly assign solo repertoire that is suitable to students' playing abilities and interests.

When starting at a new institution, it can also be difficult to prioritize score collection to meet the needs of the students and faculty. However, looking at public performances of repertoire for the past several years can confirm whether the collection is meeting some of the immediate needs of music students and where holes are. This method was particularly useful to: familiarize a new librarian with local needs, identify studios that may be underserved by the library collections, identify music for instruments and ensembles with which the librarian is less familiar, inform outreach to faculty members, and identify contemporary composers and non-canonic works that are being taught. Working with readily available data can help mitigate selector's biases and reassure faculty members that they are attentive to local institutional needs.

PHYSICAL AND VIRTUAL DISPLAYS: AN UNDERRATED STRATEGY FOR CAMPUS ENGAGEMENT AND OUTREACH

Jessica Abbazio, University of Minnesota; Laura Jacyna, Brandon University

In the wake of COVID-19, performing arts librarians are facing new obstacles as they increasingly transition their services to virtual environments. With tightening budgets and limited collection access, it can seem challenging to continue outreach and engagement work. This poster session will highlight lessons learned through creating and presenting pop-up library exhibits, and adapting our collection displays for virtual engagement. Previously, we curated physical displays showcasing our library collections to create and maintain community interest in our materials and services. We will discuss how we continued to highlight

our collections and services for performing arts students during our current academic year (2020-2021). A hands-on activity will show how librarians can create virtual displays with their own library collections.

Building on prior work with in-person displays promoting events and related collections, two early-career librarians will discuss strategies to drive engagement with library materials in both physical and virtual spaces. We offer perspectives on exploring flexible outreach strategies implemented at both small and large North American institutions. Through collaborations with theatre, dance, and special collections librarians, academic administrators, and campus performing arts centers, we were able to build meaningful relationships within our library systems and campus communities. A shift to virtual outreach also provided us with opportunities to leverage platforms such as LibGuides, website blogs, Omeka, and social media to effectively engage students, faculty, and the wider community with our collections and services. Our poster presentation will address the challenges and opportunities in building enduring collaborative relationships, and in utilizing the aforementioned digital tools.

During this interactive poster session, attendees will learn about strategic methods for creating, displaying, and sharing virtual library content, and contribute to a collaborative list of innovative outreach ideas.

RIdIM@50: CELEBRATING THE IMAGERY OF THE PERFORMING ARTS

Sean Ferguson, Alan Green, and Jared Ogier, Ohio State University;
Michael J. Duffy IV, Western Michigan University

In 2021, Association Répertoire International d'Iconographie Musicale (RIdIM) observes the 50th anniversary of its founding as one of the four R-projects supporting music research. Today, its activities and resources are flourishing through the dedicated work of affiliated centers, groups and individuals around the globe. These endeavors include annual conferences, publications, scholar awards, and its free-access, curated database of items that visually document the performing arts spectrum across all time periods, places and creative genres.

RIdIM provides a one-of-a-kind intersection of the visual and performing arts, with interdisciplinary connections across fields such as art history, organology, historical musicology, ethnomusicology, dance and theatre. It is designed to assist performers, educators, researchers, librarians, instrument makers, publishers and others in making the fullest use of visual materials for scholarly and practical purposes.

The RIdIM Database of performing arts in visual culture is a unique resource in the digital arts and humanities landscape. It is free to access at db.ridim.org, offering an ever-expanding coverage and variety of thousands of items. Increasingly, public domain and open-licensed image files from many museums and other institutions are being uploaded for viewing and access directly in the database. The system supports text in any language and script, provides carefully indexed lists of names, subjects and places, and includes an extensive

international and historical vocabulary of musical instruments.

This poster presentation offers a learning opportunity for anyone interested in utilizing or enhancing the database, which is continually broadening in coverage thanks to shared data from partner projects and the efforts of many individuals, including numerous MLA members. With art collections around the globe being rapidly digitized, and institutions widely adopting open access image policies, the opportunities to easily provide high-quality data and images are endless.

As a free and open resource, the database depends on a growing network of individuals and complementary projects to diversify and enrich its content. We welcome input and involvement from librarians and scholars with expertise in any aspects of the visual and performing arts, including the theatre community, as RIdIM continues to expand beyond its original focus on music and dance. Through this presentation and ongoing communication, we will engage with current and potential collaborators, participants and users of the database, as we celebrate half a century of accomplishments realized by RIdIM's founders, leaders and countless contributors.

THE CORE COMPETENCIES THEN AND NOW: HOW HAVE OUR EXPECTATIONS CHANGED?

Mallory Sajewski, Interlochen Center for the Arts

The Core Competencies for Music Librarians and Music Library Professionals specify a set of broad skills and knowledge necessary for the successful performance of the many duties and responsibilities inherent in a wide variety of possible professional appointments. The core competencies document, which the presenter co-authored, was adopted by the Music Library Association in 2019. At the Board's instruction, the document was written from scratch and did not consider the previous iteration of the document which had been adopted in 2002. This poster will compare the core competencies documents, demonstrate how the competencies have changed from 2002 to 2019, and encourage continued conversation about the changing state of the music librarianship profession. Attendees will leave with a greater understanding of how our expectations have evolved (and will continue to evolve) over time.

THE GRATEFUL DEAD @ UNCG: PEACE, LOVE, AND LIBRARY COLLABORATIONS

Sarah B. Dorsey and Rachel Olsen, University of North Carolina, Greensboro

This poster will outline the experiences of two librarians at a mid-size public university who took on the challenge of working with a 500-level course focused on the legacy of the Grateful Dead. Supporting this course involved helping to create an ongoing comprehensive bibliography and asynchronous library instruction materials, as well as virtual consultations with students conducting research.

In 2018, the two librarians were approached by a long-time faculty member in the depart-

ment of Social Work and Gerontology to assist with the latest iteration of a Grateful Dead Legacy Course. This course originally started in 1989 with 21 students, the instructor, a film crew, and graduate assistants in a bus following the Grateful Dead on tour that summer. The course continued to evolve and was offered as a one-semester online opportunity.

This project is ongoing, with several major developments that have taken place since the conclusion of the initial course. One student from the course remained interested in the project and has spent a great deal of time since helping to track down books and articles that are missing from the bibliography. The bibliography itself is now managed using Zotero, which has been an invaluable asset; there are hundreds of items to organize and cite. Conversations are currently underway related to the possibility of starting a Grateful Dead special collection at the institution.

TO SEPARATE OR NOT SEPARATE? HOW PLAYSRIPTS ARE FOUND IN LIBRARY COLLECTIONS

Christine Edwards, University of Central Oklahoma

Using results from a survey distributed to public, school, and academic libraries, this poster will show how libraries treat their playscripts within the collection and where they are housed, including any electronic collections providing online access. Many attendees, whether TLA or MLA, are tasked with the responsibility of collection development for Theatre Arts. This data will be relevant in helping librarians see how their practices compare to others and enlighten the community at large. Drawing upon the survey and literature review, this poster may additionally provide important information for advocating the role the library serves for this discipline. I will be present during the session to answer questions and provide handouts highlighting the key takeaways from the findings.

TURN AND FACE THE STRANGE: A TRANSITION TO DIGITAL DELIVERY OF MUSIC LIBRARY INSTRUCTION

Z. Sylvia Yang, DePauw University

Music information professionals who oversee instruction programs regularly have to re-examine and modify their instruction programs in order to stay current with the changing information needs and habits of their users. What does this reinvention look like amidst a sudden transition from a completely residential campus to online learning? What does this adjustment mean for a well-established credit-bearing information literacy program?

This poster aims to provide an overview of DePauw University's transition from in-person music library instruction to a mixture of synchronous and asynchronous digitally-delivered music library instruction. Feedback from and discussion with peers will be encouraged.

WE MUST SAVE THE MUSIC! INSTITUTIONAL REPOSITORIES PRESERVING THE OUTPUT OF MUSIC DEPARTMENTS

Tsukasa Cherkaoui and Lea Iadarola, Lynn University

Music Departments/Conservatories and Archives do not often collaborate on preservation. They are simply disconnected entities at most universities. In this poster presentation, we discuss a collaboration between Lynn University's Archivist and Music Librarian that focuses a spotlight on Lynn's commissioned musical works and students' compositions using SPIRAL, Lynn's institutional repository. The goal of this project is to not only preserve, display and make the compositions accessible to the public, but also to give a second creative life to those works. We discuss copyright implications in displaying the musical works and describe how we obtain permissions from their creators. Additionally, we argue that institutional repositories are a natural home for musical works and scores, and we advocate for outreach to Music departments and other creative departments on university campuses for re-homing these works in the repository.

WORKING IN CONCERT: TRANSCENDING PLACE TO IMPROVE LIBRARY SERVICES THROUGH INTERDISCIPLINARY CONNECTIONS

Dylan Burns, Erin Conor, Catherine Matthews, and Madison Sullivan, University of Washington

In 2017, the Research & Learning Services division of the University of Washington Libraries' Seattle campus, which includes the Music and Drama Libraries, embarked on an ambitious reorganization. With the goal of building our capacity to collaboratively address new and emerging user needs, we shifted from a place-based, hierarchical organizational structure to one that emphasizes similarities in the work completed by unit members. Library technicians at our branch libraries now report to a central circulation unit, members of which share responsibility for circulation and related duties across our branches. Librarians are organized into subject-based teams of liaisons.

Inspired by this new structure, and facing potential difficulties presented by a recent librarian vacancy, in the fall of 2019, the UW Libraries' fine arts librarians similarly reorganized. As the "Fine Arts Cluster Librarians," our liaison librarians for music, cinema and media studies, art, dance, and drama, as well as a graduate student assistant, are now organized into a team reporting to the head of our Music, Art, and Drama Libraries.

While we operate physically across three branch libraries, our goal is to collaborate as if we were one unit, a virtual fine arts library. By thinking beyond the place-based framework of our branch libraries, we have discovered new ways of collaborating, carrying out our work with greater efficiency, and responding to crises such as the COVID-19 pandemic. In this poster session, we will highlight some of the opportunities, as well as the challenges, presented by our new structure. We will discuss programs, projects, and services we are developing as a team, highlighting ways in which our structure has enabled us to see connections between the various arts disciplines that we serve. Attendees will gain new insights into how

interdisciplinary connections can lend themselves to the development of new library programs and services, and will leave with ideas for how they might collaborate with colleagues at their own institutions.

“YOU KNOW I CAN DO THAT, RIGHT?” : CREATING AN EXPERIENTIAL INFORMATION LITERACY CURRICULUM FOR THEATRE STUDENTS

Lina Sheahan, Belmont University

At a pre-term faculty workshop, I sat next to a member of the Theatre/Dance faculty and listened to her lament the fact that her students continued to resort to Google for their costume design research. She wished for the students to use scholarly sources and started dreaming up a lesson where they learned how to evaluate images for their research projects. I turned to her and said, “You know I can do that, right?” which led to the development of a 3-course information literacy curriculum for the Theatre/Dance department. I believe that students learn best by doing a discipline, so I wanted to create something that was very hands-on. The Theatre History I students are exposed to the most common resources through a timed scavenger hunt, and the Theatre History II students get guided help with appropriate resources with the goal of leaving the class session with a working bibliography for their final project. In the Costume Design course, students learn about visual literacy and the importance of metadata as we explore resources in a pair and share format. The full sequence is assessed through a pre- and post-test.

This poster will provide more details of each class session as well as specifics of the pre- and post-tests. Because the audience will contain many theatre librarians, my goal is for those in attendance to learn some tools that they might apply to their own information literacy sessions. If they do not currently engage in instruction, I hope that I can provide ideas for how to conduct a class session and then assess it.

PROGRAM THURSDAY, MARCH 4 (EASTERN)

12:00-1:30 PM SESSION BLOCK 1

12:00-1:25 PM PLENARY 3: STORIES, SOUNDS, AND SNAPSHOTS: INSTITUTIONAL MEMORIES AND THE ARCHIVES THAT KEEP THEM

Zoom Webinar

Andy Leach, Rock & Roll Hall of Fame; Carolyn Friedrich, Pittsburgh Symphony Orchestra; Melissa Wertheimer, Library of Congress;

Organizational and institutional records in music archives are rich resources for researchers

and patrons, and are often collections with a great amount of hidden value. These less-tapped collections, however, preserve the legacies of organizations responsible for the very performing arts both information professionals and patrons hold dear. In honor of MLA's 90th anniversary in 2021, the panelists of this plenary from three vastly different institutions will explore what's most unique about their archives' collections that tell stories of institutional memory.

With MLA Archivist Melissa Wertheimer, the MLA Archives will be front and center for members old and new to experience the history of the organization called their professional home. From oral history recordings straight from the archives, to important moments marked by documents, to commissioned music for past anniversaries, MLA members will come away from this plenary with a renewed sense of pride and knowledge of their organization. TLA attendees will also learn about the context of MLA's shared role in the greater performing arts library world through this communal sharing of MLA's history told in the archives.

Carolyn Friedrich's presentation will also demonstrate the vital role of organizational records in the celebration of anniversaries. The Pittsburgh Symphony Orchestra turns 125 years old during the 2020-2021 season, and the symphony's home, Heinz Hall for the Performing Arts, will have its 50th anniversary in 2021. Learn how records of the Artistic Department, board meeting minutes, and the Pittsburgh Symphony Orchestra program collection all play a part in charting the history of the symphony, as well as the evolution of the theater that became its home venue. Finally, learn how an archivist liaises with an IT department to make it all happen.

Andy Leach's presentation will focus on how archives of record labels and record label executives within the collections of the Rock & Roll Hall of Fame Library & Archives tell their own unique stories about pop and rock musical landscapes. Record label collections such as the Sony Music Entertainment Records and FAME Studios Records provide a unique look into the business aspect of music during a given era or in a particular geographic region. Detailed information about historic recording sessions, insights into how artists were signed, photographic evidence of music scenes long gone, marketing methods, and the musical results of relationships between artists and their record label executives all illustrate how these organizational records are indeed gems of institutional memory.

1:30-2:25 PM

EXHIBITS

Remo

2:30-4:00 PM

SESSION BLOCK 2

2:30-2:55 PM

CATCHING THE FIREBIRD: INFORMATION LITERACY AND BALLET HISTORY

Zoom B

Laura Kennedy and Patricia Sasser, Furman University

In 1910, the impresario Sergei Diaghilev presented Parisian audiences with a new Russian ballet: *L'oiseau de feu* (*The Firebird*). This ballet was, of course, a collaboration between composer Igor Stravinsky, choreographer Michel Fokine, ballerina Tamara Karsavina, and designers Leon Bakst and Aleksandr Golovin. Music historians have naturally examined the ballet in terms of Stravinsky's other work (especially *Le sacre du printemps*), while dance historians have approached it through a focus on Fokine and Karsavina. Meanwhile, art historians position *Firebird* in terms of the "Mir iskusstva" movement and the reception of Russian art in the West.

While these varied approaches reflect the interdisciplinary nature of ballet research, they also illuminate the unique challenges of cultivating information literacy in the ballet history classroom. Building on previous studies (Nichol and Uytterhoeven 2017; Overby, Shanahan, and Young 2019), this session explores both the practical and conceptual challenges to ballet research. It presents sample assignments from seminar and survey courses, demonstrating how such assignments allow students to engage unfamiliar topics and methodologies, identify potential resources, and bridge disciplinary divides. These activities take up fundamental questions about identifying and interpreting sources for the stage and investigating how they can—and should—be accessed or experienced. How do we teach students to interpret materials that range so widely, from standard resources (such as books and manuscripts) to highly idiosyncratic non-print sources (such as costume sketches and props), from stable items (photographs and *répétiteurs*) to ephemeral events (performances that may be encountered once)?

Our presentation is pedagogically focused, drawing on questions and solutions shaped by a collaboration across musicology, dance history, and librarianship. Through a series of case studies, it illustrates how the teaching of ballet history fosters unique encounters with performing arts collections and cultivates undergraduate students' skills in connecting and interpreting sources, scholarship, and performance. Ultimately, it seeks to equip participants to better guide research in and for the ballet history classroom.

2:30-3:55 PM

BEST OF CHAPTERS

Zoom A

Jenny Thompson, University of Denver; Michele Gibney, Keith Hatschek, and Nicole Wasnock, University of the Pacific

The Best of Chapters Committee is pleased to announce the winning presentations for the 2020 Best of Chapters competition. Jenny Thompson will present her paper titled "Bias in the Canon: An Exploration into Whitewashing in America's Classical Music and Its Forgotten African-American Past", and Michele Gibney, Keith Hatschek and Nicole Wasnock will present their paper titled, "All Access: A Backstage Pass to a Collaborative, Undergraduate Music Journal".

3:00-3:55 PM

MEETING THE NEED FOR METADATA ACCESSIBILITY AND USABILITY: ERGONOMICS AND ADAPTIVE TECHNOLOGY FOR PRODUCERS AND CONSUMERS

Zoom B

Kristi Bergland, University of Minnesota; Ann Churukian, Vassar College; Kathy

Glennan, University of Maryland, College Park; Michelle Hahn, Indiana University; Kurt Hanselman, San Diego State University Joshua Henry, Westminster Choir College; Tracey Snyder, Cornell University;

Concerns of accessibility touch on many aspects of the library world. What systems and tools, such as speech recognition software, exist to aid technical service staff when completing their work, whether it be full cataloging or database maintenance? Is there an understanding in the wider community about ergonomic best practices to aid in a less painful career of computer work? Are there accessibility best practices for formatting documentation and web resources? Are there systems and tools in place to then help our patrons access the metadata we create for our catalogs? Library data is highly structured, creating the need for robust software to help those with health concerns such as arthritis and repetitive strain injuries (RSIs) to input the data.

Our posture and workspace layout and functionality can help prevent arthritis and RSIs or lessen the pains of these health troubles. The way our data is arranged, punctuated, and displayed helps govern the way assistive devices perform. This in turn affects its usability for library users. Is our data consumable for those needing such devices or do we turn them away in an effort to be more accessible to machines? Hear first-hand how speech recognition software, ergonomic best practices, and screen readers break down accessibility barriers. Engage with your colleagues to learn more about what we can do to create better ergonomic workflows and better serve blind and visually impaired users with our data.

3:00-3:55 PM

STAYING ON YOUR TOES: COLLABORATIONS BETWEEN LIBRARIES IN A COMMUNITY

Zoom C

Rebecca Littman and Michelle Lee, New York Public Library; Sara White, American Musical and Dramatic Academy

Collaborations between academic/conservatory and public librarians in any community are a powerful way to get students involved in the arts to broaden their horizons; to look for inspiration beyond the in-house collections. In the spring of 2020 the librarian at the New York campus of the American Musical & Dramatic Academy (AMDA) and two librarians from the New York Public Library hatched a plan to get AMDA students to make use of the vast resources available at the NYPL. The two NYPL branches, the Library for the Performing Arts & Riverside Library, are directly across the street from one another and within blocks of AMDA's main site, as well their administrative offices, a secondary classroom building, and their dorms. All are located along a stretch of 10th/Amsterdam Avenue. The week following the events, both AMDA and NYPL closed due to the Covid-19 pandemic, necessitating a shift in how follow-up was handled. An informal survey via social media was conducted of the AMDA students to assess the usefulness of having gotten their NYPL cards before the shutdown, and the presenters have reached out to librarians at public & academic libraries in smaller communities to get a sense of what sorts of collaborations of this kind might be in place and how they might be expanded. This presentation will provide context for how this played out between our institutions and how it could be implemented in other settings.

4:00-4:25 PM **BREAK**
Remo

4:30-6:00 PM **SESSION BLOCK 3**

4:30-4:55 PM **MUSIC ENCODING AND DIGITAL DERIVATIVE SOURCES:
CREATION AND USE OF THE BEETHOVENS WERKSTATT
COLLECTION**
Zoom B

Jennifer Grimmer, Katrina Fenlon, and Courtnie Thurston, University of Maryland

The Music Encoding Initiative (MEI) simultaneously represents a musical markup language, the organization responsible for its formation and guidelines, and the research community formed around its use. The open-source effort expresses music notation documents as eXtensible Markup Language (XML) schema. This expression is capable of representing the semantic and structural complexity inherent in musical notation, in addition to expressive features of traditional facsimile, critical and performance editions, and metadata. This encoding initiative has spawned a number of projects, including a catalogue of Carl Nielsen's works, community-based reconstructions of Gesualdo's works, and a critical edition of 19th century Ottoman notation.

One of the longest-term projects is the Beethovens Werkstatt. This cooperative 16-year long project between the Beethovenhaus Bonn and the Musikwissenschaftliches Seminar Detmold, funded by the Akademie der Wissenschaften und Literatur Mainz. The working group is made up of six researchers, editors, and musicologists. The project intends to explore the highly dynamic compositional process of Beethoven's works by engaging in comparisons of reconstructed autographs, including sketches, working manuscripts, and correction lists.

Representations of historical manuscripts created by MEI exist between the spaces of primary and secondary sources. These newly created sources, here described as "derivative sources," use primary sources as their basis, but are created with attributes of a secondary source, including selection, curating, ordering, and method of publication. This notion is both grounded in and expands upon theories of critical and scholarly editions in the digital medium. While the mediation of specialists infers their type as a secondary source, users often perceive and use them as definitive primary sources from whence they were derived.

This paper examines the development of derivative sources in the digital space through an analysis of the Beethovens Werkstatt. It considers the process of generating MEI expression of the autograph materials, engages in querying the working group, and assesses the resulting documents and their intended uses. This large, long-term MEI project provides ample material for exploring the development of derivative sources in digital collections.

4:30-5:55 PM

EVERYBODY TEACHES: TRANSFERRING INSTRUCTIONAL PRAXIS ACROSS SPECIALTIES AND SERVICES

Zoom A

Andrea Copland, Peabody Institute; Grace Haynes, Michigan State University; Angela Pratesi, University of Northern Iowa; Rachel Wishkoski, Utah State University; Lisa Wollenberg, University of Hartford

This dynamic plenary will exhibit the many ways everybody teaches by demonstrating how instruction is foundational to roles across our library specialties and providing pedagogical strategies for common activities and challenges. Experienced instruction librarians will partner with library workers from a variety of specializations and services to solve a problem or improve a process using effective teaching techniques. Speakers will include both partners explaining core concepts and best practices and detailing their unexpected application outside of the classroom. Partners will represent a cross section of music and theatre librarianship, possibly including professional and paraprofessionals from reference, cataloguing and metadata, collections, access services, archives and special collections, digital technologies, or administration from academic, public, or special libraries. This plenary will provide attendees the unique experience of hearing a diverse group of professionals present their common experiences as teachers and include a summative reflection during which participants can review teaching strategies they want to apply to their own library praxis.

5:00-5:55 PM

BINDING AND PRESERVATION OF 21ST CENTURY MUSIC SCORES IN CIRCULATING COLLECTIONS

Zoom B

Alice Carli, University of Rochester; Chuck Peters, Indiana University; Treshani Perera (moderator), University of Kentucky

Music scores purchased for library collections often require significant preservation attention in order to effectively circulate while minimizing damage. Non-standard formats and sizes and the addition of (sometimes numerous) parts complicate these treatments. The recent trend of digital and print-on-demand scores have added another dimension of printing and binding related decisions for libraries.

This panel of experts will discuss common preservation treatments for traditional and newer scores and frequent challenges. Topics include attaching hard covers, reinforcing bindings, and creating enclosures. Panelists will detail how libraries are handling digital and print-on-demand scores, including printing, binding, and added technical infrastructure. While some libraries may be able to provide long-term storage and preservation for digital scores acquired through a traditional acquisition workflow, others may opt for ensuring that the physical reproduction is preserved to allow for access and durability in circulating collections. Challenges to handling print and digital music scores may include a lack of insight into processing and preservation issues by staff making purchase decisions and ordering; lack of equipment, supplies, and expertise required to prepare scores in-house; and an inadequate budget for initial and ongoing preservation of music scores in circulating collections.

Following the panel presentation, attendees will discuss in small groups how their institutions are handling the printing, binding, and preservation of digital scores and other

non-standard formats. Group insights and information will be preserved to serve as the basis for a future community practice document.

5:30-5:55 PM

DRAMATURGY IN THE CLASSROOM: INSTRUCTOR AND LIBRARIAN INFORMATION LITERACY COLLABORATION

Zoom B

Scott Stone and Stephanie Lim, University of California, Irvine

There has been growing interest among drama instructors to move away from traditional research papers and instead to ask students to exercise skills that more closely mirror the types of writing and research they might encounter in their professional careers. At the bachelor's level, the majority of programs and classes offered to students are typically acting and performance based, and thus, common writing activities will include character and script analyses. However, such activities can quickly turn into conventional essays, limiting overall career applicability. Additionally, undergraduate drama majors arrive with a variety of interests beyond acting, such as lighting, costume, sound, set, and music design—skills which character and script analysis activities do not specifically target.

Dramaturgy, which has received increased attention among drama students more recently, has become one productive approach to moving beyond the traditional research paper. A dramaturgy-based project might ask students to look at and compile the overall historical, political, and sociocultural influences on and found within a show, alongside its performance and reception history. Such an approach not only provides all drama students an opportunity to practice research and writing skills more applicable to their future careers, but also fosters an engaging, creative, and inclusive environment within the drama history classroom.

Featuring a collaboration with a performing arts librarian and a drama history instructor, this session presents both pedagogical and information literacy approaches to a variety of dramaturgy-based projects in the undergraduate drama classroom. The session will include a review of the class project prompts and library instruction activities, as well as examples of students' final projects. This session hopes to both spark a discussion about other creative research-based projects in the drama history classroom and encourage collaborative work among instructors and instructional librarians beyond the research paper.

PROGRAM FRIDAY, MARCH 5 (EASTERN)

12:00-1:00 PM SESSION BLOCK 1

12:00-12:55 PM

CREATIVE COLLABORATIONS: LIBRARIANS CONNECTING WITH THEIR ARTS COMMUNITIES

Zoom B

Christine Edwards, University of Central Oklahoma; Amy Hunsaker, University of Virginia; Allison McClanahan, Indiana University; Beth Thompson, Western Carolina University; Liza Weisbrod, Auburn University;

Cross-disciplinary outreach and partnerships can strengthen relationships with departments and benefit students. The MLA Education Committee would like to present a panel focusing on collaborative educational projects librarians have produced with music, fine arts, and other performing arts member communities.

This session will include four presentations that will focus on:

- A collaboration between the School of Music, the Art department, and the library archives focusing on representation, or underrepresentation, of Black people in the Arts. The event included a display of artwork, a speech by a music faculty member on roles in musical theatre, and an aria performance by a graduate student.
- A graduate level ethnomusicology course that uses items from the Archives of Traditional Music collections as the basis for their research projects. The librarian works with students in the class and the professor to organize and facilitate a seminar/colloquium event to present their research projects to a wider audience, including the University and local community.
- Monthly student group Friday afternoon concerts in the atrium, a coordination between the library and the music department, that are well-attended by students, faculty, and visitors. Through these programs, the students are responsible for preparing promotional descriptions of their group, preparing a half-hour concert, filling out paperwork so they can be paid for their performance, and setting up the library.
- An annual library sponsored concert that celebrates works that have come into the public domain that year, involving students and faculty from the Art, Music, English, and World Languages and Literatures Departments. This highly popular event allows members of multiple departments to work together and exposes students and the public to an assortment of published works through readings, performances, and lectures.

12:00-12:55 PM

HIDING IN PLAIN SIGHT: PLAY SCRIPTS IN THE LIBRARY

Zoom A

Katie Buehner, University of Iowa; Scott Stone, University of California, Irvine

In a library context, providing user-friendly access to play scripts is a challenge. While some libraries are able to create discrete script collections, most libraries must interfile their play scripts with other materials such as literature, poetry, and literary criticism. Perhaps more troubling are the limitations of standard descriptive metadata, which do not speak to the ways in which users search for scripts. Anecdotally, the majority of users asking librarians for help with locating play scripts are not seeking specific plays, but rather plays that meet certain criteria, such as specific playwright demographics, subject matter, casting, performing logistics, etc.

In this session you will hear from two performing arts librarians who will report on a survey of users' needs and preferences specifically related to the discovery of play scripts. It will also include a presentation of one librarian's homegrown project to attempt to solve this problem with their library's contemporary play script collection. This session will not attempt to provide a comprehensive solution, but instead facilitate conversation with session attendees to brainstorm ideas on how libraries can better increase discoverability of these high use items.

1:00-1:25 PM **BREAK**
Remo

1:30-3:00 PM **SESSION BLOCK 2**

1:30-2:25 PM **LIBRARIANSHIP AS CONTACT IMPROVISATION: SUPPORTING DANCE AND THEATRE AT A DISTANCE**

Zoom B

Marlene Wong, Smith College; Christopher Schiff, Bates College

How can music/performing arts librarians support dance and theatre at a distance and virtually? We will use the “contact improvisation” dance form as a metaphor to navigate evolving scenarios and to discuss potential flexible frameworks to model library outreach aimed at dance and theatre artists, practitioners, historians, and writers.

At this moment in time, the necessity to retain and expand our user base is THE most crucial topic in librarianship. For music librarians this retention and expansion often requires early involvement in changes that are occurring in libraries, research, technology, and the arts. It also requires moving outside of your comfort zone. To quote Nancy Stark Smith (*Contact Quarterly*, 1978): “Where you are when you don’t know where you are is one of the most precious spots offered by improvisation. It is a place from which more directions are possible than anything else...”

The panel consists of two skilled music librarians who are also seasoned/experienced dance and theatre library professionals, and whose analytical and philosophical approaches are complementary. Our background is rooted in knowledge of the disciplines, sources, and practice. As a team, we have previously presented “So You Have to Be a Dance Librarian: Extending Our Skills” as part of the MLA Music Librarianship Educators Roundtable, February 27, 2015, Denver, CO.

1:30-2:55 PM **MLA STRATEGIC PLANNING TOWN HALL**

Zoom A

Holling Smith-Borne, Vanderbilt University; Ruthann McTyre, Yale University

The MLA Strategic Planning task force has spent the last year working on a new strategic plan for our organization. This session will provide updates to the process and share information about the strategic plan prior to completion of the final draft. Conference attendees will be encouraged to provide comments on the proposed strategic plan, have an opportunity to ask questions, and give additional feedback essential to the plan’s success.

2:30-2:55 PM **WHEN PERFORMANCE AND INSTRUCTION COLLIDE: USING LIBRARY SPACE AND ITS LIMITATION TO CREATE LEARNING OPPORTUNITIES**

Zoom B

Bret McCandless and Fabio Oliveria, Rowan University

Library instruction is often concentrated on academic aspects of music education, particularly in music history, therapy, education, business, and sometimes in performance-based courses. Ideally, library instruction prepares our students to not only be functional library users and informed citizens, but also prepares them for a future as working musicians.

This presentation will describe a collaborative project between a librarian and a percussion professor that included typical library instruction, instructing students how to search the catalog and browse for scores, but also gave students a real-life scenario to implement these skills that was centered in performance: the percussion studio was invited to perform selected works from their browsing activity in a concert in the library, which required them to be aware of how context and space can inform performance. For the instruction aspect, the librarian educated students on how to search and browse the library's printed scores based on instrumentation and genre, locate printed music on the shelf, and browse multiple works based on stylistic criteria. The act of using the library to browse and evaluate scores is particularly important for percussionists, whose repertoire falls almost entirely out of the public domain, and libraries can serve as an equitable space for students to explore the repertoire for their instruments.

The performance aspect included an invited recital by the percussion studio in the Performing Arts Collection, highlighting how music, sound, and space shape and modify each other.

Questions considered included: how much sound the students could make, how to organize the logistics of the space and flow of daily activities, or how the Library's own soundscape may actually shape one's performance. Students were also directed to analyze the scores that they found in their instructional activity for suitability of performance in the space. Reconciling, recontextualizing and at times challenging the divergent historical sound trajectories of the Library - and its pretense of "silence", with the performance of Percussion instruments - and their pretense of "loudness", became a focal point for the project. This paper will expand on how collaborations between performers and librarians can benefit both parties in many ways, while at the same time creating engaging learning environments for college students.

3:00-3:55 PM

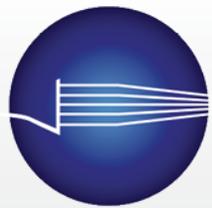
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Remo

4:00-5:55 PM

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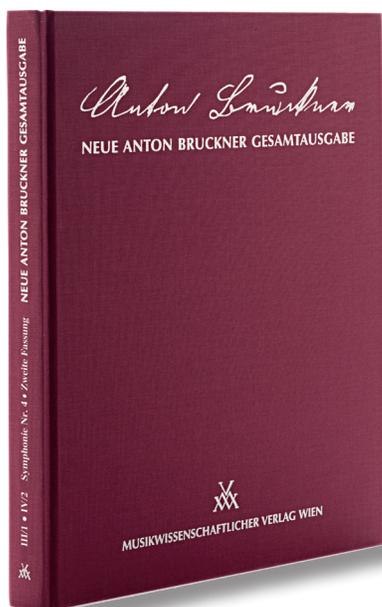
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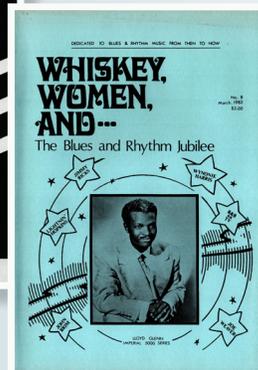
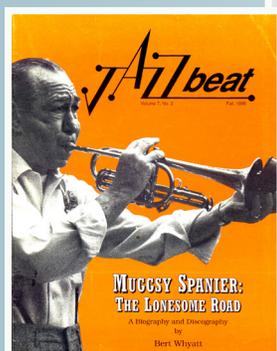
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Katie Buehner