Louisville, Kentucky Skyline. Photographs courtesy of Louisville Convention & Visitors Bureau.

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The Midwest Chapter’s 74th annual meeting will be held October 15-17, 2015
in Louisville, Kentucky. The meeting will be headquartered at the Brown Hotel, in the heart of downtown Louisville. Single and double rooms are available at the rate of $149 per night, plus tax. The meeting rate will be available three days before and after (subject to room availability) for those wishing to extend their stay.

A Louisville legend, the Brown Hotel is beloved by generations of guests for its Georgian-Revival elegance and timeless Southern charm. Listed on the National Register of Historic Places, the Brown’s prime location offers easy access to many of Louisville’s most in-demand destinations, including the Brown Theatre (across the street), the Palace Theatre (half a block) and the Kentucky International Convention Center (seven blocks). The hotel holds the coveted AAA Four Diamond rating, a testament to its setting, service and exquisite sense of style. A recent $12 million renovation has taken this grand old hotel and combined it with all of the contemporary necessities. So now, you can not only experience genteel, Southern hospitality in historic grandeur, you can do so in updated guestrooms with new furniture, lighting and carpet while watching 37” hi-def televisions and taking advantage of high-speed Internet access.

Louisville is easily reached by air or car. The Louisville International Airport (airport code SDF), home of UPS Worldport, serves over 3.2 million passengers and processes over 4.7 billion pounds of cargo each year. It is the third busiest airport in the United States in terms of cargo traffic, and seventh busiest for such in the world. Located just 4 miles from downtown Louisville, access to the airport from the hotel and the University of Louisville is within a 10-minute drive. Louisville is easily accessible via multiple interstates, and is within a one day drive from several Midwestern cities. For transportation to local restaurants not within walking distance, Louisville is served by Uber and Lyft.

Thursday afternoon’s committee meetings and the opening reception will be held at the Brown. The reception will feature a selection of gourmet cheeses and a cash bar.

Friday’s sessions will take place at the University of Louisville (transportation provided). In addition to the morning program sessions, the business meeting and an afternoon session will round out the day. A buffet lunch is included. Friday evening includes an optional Louisville Orchestra concert. Tickets to the concert are $17 and can be purchased during the meeting. The concert will take place at Central High School, 1130 W. Chestnut St., about a mile from the Brown Hotel. Transportation will be provided by carpool or the hotel shuttle.

Finally, the Saturday program sessions will be held at the Brown Hotel.

Please explore the meeting guide to learn more about registration, schedule, the hotel, scholarships, and transportation: http://louisville.libguides.com/mwmla2015.

--The Local Arrangements Committee

James Procell (University of Louisville), chair
Rachel Hodge (University of Louisville)
Matt Ertz (University of Louisville)
Kerri Scannell Baunach (University of Kentucky)
Paula Hickner (University of Kentucky)
It is the last day of July as I write my final “From the Chair” column. For those of us in academia, this date essentially signals the end of summer. Faculty members are drifting back to campus, and I’ve already drafted my initial e-mail encouraging my colleagues to schedule information literacy sessions for the Fall Semester. Next Friday, I’ll be traveling with some colleagues to Kokomo for an Information Literacy Colloquium sponsored by the IU Libraries. These folks have been wonderful in helping sort out the impact of the new ACRL Information Literacy Framework, so I’m very much looking forward to that event.

This October 15th-17th, we’ll be gathering for the 74th Annual Midwest Chapter Meeting in Louisville, Kentucky, where we will be staying at the elegant and historic Brown Hotel. I hope that you all are making arrangements to attend. Louisville is a grand town and I am confident our Local Arrangements Committee [James Procell (University of Louisville), chair; Rachel Hodge (University of Louisville); Matt Ertz (University of Louisville); Kerri Scannell Baunach (University of Kentucky), and Paula Hickner (University of Kentucky)] and Program Committee [Keith Cochran, chair; James Procell; Matt Ertz; Misti Shaw (Depauw University); and Jason Imbesi (University of Michigan)] have some exciting events and presentations in store for us. You’ll find additional information about this meeting elsewhere in this issue of the Notebook. You can also go to the meeting LibGuide: http://louisville.libguides.com/mwmla2015.

Please also plan to attend the National Music Library Association meeting in Cincinnati this coming March. This is a critical transition year in scaling down the responsibilities of the host Chapter, as there is technically no local arrangements committee. However, Scott Stone, Katie Buehner, and Jim Farrington have been working with Paul Cauthen, Kerri Baunach, Paula Hickner, and the Chapter Executive Committee to try to make sure that local color and support are not “lost in translation” (or “transition”)? The dates of the meeting are March 2-5, 2016. We are especially excited about the Conference Hotel (which has entertained presidents and dignitaries!), The Hilton Cincinnati Netherland Plaza. Built in 1931, the Netherland Plaza is a National Historic Landmark and an art deco dream!

In the more immediate future, the Executive Committee and I will be focusing on putting together the Chapter’s Annual Report (which is due to National by September 1st). At the close of the report, we are asked to list goals for the coming year and relate them to MLA’s Strategic Plan Goal Areas. I thought this might be a good opportunity to remind all of us of the six Goal Areas:

1. **Organizational Excellence**: developing resources to sustain the organization, improving access to information by and about the Association.
2. **Value of the Profession**: keeping activities relevant to current issues in the profession and increasing MLA’s visibility.
3. **Advocacy**: stating and disseminating positions on critical issues, publishing open access content on the web, promoting music, and encouraging individual advocacy efforts.
4. **Membership**: increasing outreach efforts to underrepresented groups and collections.
5. **Education**: increasing participation in MLA-sponsored training and development events and using technology to transmit the training to those who might not be able to travel to a session.
6. **Technology**: strengthen the Association’s technology infrastructure and use it to promote collaborative ventures that promote development and create useful and relevant content.

*continued on page 4*
From the Chair

Overall, I believe our Chapter has been doing an excellent job of focusing on activities to help further these goals. Moving forward, I encourage committee chairs and members to keep the MLA goal areas in mind as we plan future projects and programs.

Finally, I would like to simply say, “thank you!” for affording me the privilege of serving as your Chair. I frankly never dreamed as I attended my first Chapter meeting close to thirty-five years ago that I would ever be so honored. I am grateful to the many Chapter members who have coached and mentored me as I have attempted to navigate the sometimes challenging but always exciting rapids of change that I have encountered in my career path in music librarianship. I am especially indebted to Phyllis Schoonover who was responsible for my becoming a music librarian and who served as my mentor for the first fifteen years of my working life. I am also grateful to those who have so ably advised me in the role of Chair: Bob Delvin, Paula Hickner, Kirstin Dougan, and last but certainly not least, the best Executive Committee a Chair could hope for: Keith Cochran (Chair-Elect and Program Chair for the Louisville meeting), James Procell (Secretary-Treasurer), Anne Shelley (Newsletter Editor), and Elizabeth Hille Cribbs (Webmaster). It truly does take a village, folks, and the Midwest Chapter of the Music Library Association is one of the best!

Gratefully,

—Sheridan “Sheri” Stormes

P.S. Do the dues! Chapter membership dues are for the period October 1 through September 30th! Also, your donations to help support Chapter activities and the Leslie Troutman Scholarship (for paraprofessional and support staff) and Phyllis J. Schoonover Scholarship for Student Members are WELCOME ANYTIME OF THE YEAR!

Midwest Note-Book

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Deadline for submissions is the 15th of the month preceding publication.

Membership in the Midwest Chapter is $12 annually ($6 for students and retirees). Inquiries and renewals may be directed to the Secretary-Treasurer:

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Louisville, KY 40292
james.procell@louisville.edu

The Midwest Chapter of the Music Library Association is a tax-exempt, non-profit organization.

http://mlamidwest.org
>> Welcome to These New Members:

Kelly Lewis, Staff Accompanist/Music Libraries Manager, University of Findlay
Melissa Moll, Music Cataloging Librarian, University of Iowa
Bill Sherfey, Regional Sales Manager, Harrassowitz
Abbey Thompson, Music Librarian, Northern Illinois University
Lisa Wollenberg, Stacks Coordinator/Circulation Supervisor, Indiana University

>> Job Transitions:

Patrick Fulton is now Research Services Librarian at the Cleveland Institute of Music.

James Procell has been appointed Director of the Dwight Anderson Memorial Music Library at the University of Louisville. James previously served as Assistant Director of the same library since 2008.

Abbey Thompson is now Music Librarian at Northern Illinois University.

Laura Thompson is now Reference/Music Librarian at Central Michigan University.

Carla Williams is now Music and Special Projects Librarian at Ohio University.

>> Publications:

>> Therese Dickman (Southern Illinois University-Edwardsville) has had two book chapters published:


>> Other Member News:

>> Mary Huismann (University of Minnesota) was awarded the annual Nancy B. Olson Award at the Online Audiovisual Cataloging (OLAC) meeting, at ALA Annual, on June 26, 2015. The award recognizes and honors a librarian who has made significant contributions to the advancement and understanding of audiovisual cataloging. Her award recognizes Huismann for her work to ensure that her fellow music and audiovisual catalogers have access to clear, detailed best practices documentation for Resource Description and Access (RDA). She is honored for her outstanding contributions, including leading many workshops on cataloging sound recordings and media, contributions to standards development and interpretation through committee membership and leadership, and for her vital contributions to OLAC, notably her service as Chair of CAPC during a time of great change. Under her strong leadership, two important publications have been issued: Best Practices for Cataloging DVD-Video and Blu-Ray Discs Using RDA and MARC21, and Best Practices for Cataloging Streaming Media Using RDA and MARC21.
SECRETARY-TREASURER ELECTION

This year, the Midwest Chapter of the Music Library Association will be electing a Secretary-Treasurer. The term of office for this position is two years. An incumbent may succeed him/herself. The Chapter Constitution and By-Laws describe the duties as follows:

The Secretary-Treasurer shall record the minutes of the business meeting of the Chapter and of the Executive Committee, handle all financial accounts of the Chapter and keep an accurate record of income and expenditures, prepare quarterly and annual reports for submission to the Executive Committee and to the membership, report applications for extraordinary disbursements to the Executive Committee for action, and distribute Chapter publications. This person shall be a voting member of the Membership Committee.

Members in good standing have received an e-mail invitation to vote in this election. The ballot closed on September 14, 2015. Election results will be announced at the business meeting in Louisville. Many thanks to our nominating committee members: Charles W. Peters, Chair (Indiana University); Kristen M. Bergland (University of Minnesota) and Michael J. Duffy IV (Western Michigan University).

The Nominating Committee has put forth the names of two candidates: James Procell (University of Louisville) and Carla Williams (Ohio University). A brief biographical summary is provided below.

James Procell is the director of the Dwight Anderson Memorial Music Library at the University of Louisville, a position he has held since July 2015. Previously, he served as assistant director of the same library. A graduate of Indiana University, James has served as the Secretary/Treasurer of the MLA Midwest Chapter since 2013. In addition, he is the current chair of the Local Arrangements Committee for the upcoming Midwest Chapter meeting in Louisville. James has been a compiler of the “Books Recently Published” column in Notes for the past 7 years, and serves as a member of the MLA Education Committee.

Carla Williams is the new Music and Special Projects Librarian at Ohio University in Athens. She was the Head of Public Services for 15 years at the William and Gayle Cook Music Library at Indiana University, where she also received advanced degrees in music and library science. She is an active member of the Music Library Association and the Midwest Chapter, regularly attending meetings and currently serving on the Membership Committees at both the national and chapter levels. Relevant to the office of secretary/treasurer, Carla has five summers of experience overseeing fee collection operations for the Buffalo Forks Ranger Station in Grand Teton National Park. There she audited daily remittances and forwarded the paperwork and large sums of money to the Federal Reserve via the park’s central office!
Preliminary Program
74th Annual Chapter Meeting | Louisville, Kentucky | October 15 – 17, 2015

Thursday, October 15
12:30 p.m. – 5:00 p.m.  Registration
Brown Hotel (3rd floor)

2:00 p.m. – 5:00 p.m.  Committee Meetings
Brown Hotel
2:00 p.m. – 3:30 p.m.
Cataloging Committee (Louis XVI Suite, 3rd Floor)
Public Services Committee (Louisville Room, 3rd Floor)
3:30 p.m. – 5:00 p.m.
Publications Committee (Louisville Room, 3rd Floor)
T.A.P.S. Committee (TBA)
Membership Committee (Louis XVI Suite, 3rd Floor)
4:00 p.m. – 5:00 p.m.
Scholarship Committee (Lobby)

5:00 p.m. – 6:30 p.m.  Dinner on your own

6:30 p.m. – 8:30 p.m.  Opening Reception
Brown Hotel (J. Graham Brown Suite, 3rd Floor)
Reception sponsored by Theodore Front Musical Literature;
includes gourmet cheese selection and cash bar.

Friday, October 16
All Friday program sessions take place at University of Louisville. Transportation will be provided. Bus will depart from hotel lobby at 8:05 a.m.

8:00 a.m. – 8:20 a.m.  Transportation to University of Louisville

8:30 a.m. – 10:00 a.m.  Registration
Ekstrom Library, West Side Lower Level

8:30 a.m. – 9:00 a.m.  Coffee and Cookies
Ekstrom Library, West Side Lower Level

9:00 a.m. – 9:15 a.m.  Welcome
Ekstrom Library, Chao Auditorium
Bob Fox (Dean, University Libraries, University of Louisville)

9:15 a.m. – 11:40 a.m.  Program Block I
Ekstrom Library, Chao Auditorium
An Introduction to the Louisville Underground Music Archive Project: Collecting Off the Beaten Path
Carrie Daniels and Heather Fox (University of Louisville)
Applying the New ACRL Framework in Music Settings
Misti Shaw (DePauw University)

11:45 a.m. – 12:00 p.m.  Tour of Robot Retrieval System
Ekstrom Library, West Side First Floor

12:10 p.m. – 1:15 p.m.  Business Meeting and Lunch
Student Activities Center, Multipurpose Room

1:25 p.m. – 1:50 p.m.  Tour of Music Library
University of Louisville Music Library

2:00 p.m. – 5:00 p.m.  Program Block II
Ekstrom Library, Chao Auditorium

You Can’t Get there From Here, or One Size Does Not Fit All
Kirstin Dougan (University of Illinois at Urbana-Champaign)
Cataloging Self-Published Items
Reed David (University of Alaska Anchorage) and Nurhak Tuncer (City Colleges of Chicago)

Break (15 mins) - Sponsored by J.W. Pepper

What is the Future of Audio Reserves in Libraries?
Joe Clark (Kent State University)
Avalon and On! The Robert Marcellus Master Class Audio Archive
Greg MacAyeal (Northwestern University)

5:00 p.m. – 5:15 p.m.  Transportation to Brown Hotel

5:30 p.m. – 6:45 p.m.  Dinner on your own

7:00 p.m. – 7:15 p.m.  Transportation to Central High School
Meet in Brown Hotel Lobby for carpool.

7:30 p.m. – 8:45 p.m.  Louisville Orchestra Concert:
“Kaddish to Klezmer”
Central High School (1130 W. Chestnut St.)

8:45 p.m. – 9:00 p.m.  Transportation to Brown Hotel

Saturday, October 17
8:00 a.m. - 8:30 a.m.  Executive Committee meeting (TBA)

8:30 a.m. - 9:00 a.m.  Coffee
Brown Hotel (Gallery Ballroom, 16th Floor)

9:00 a.m. – 11:45 a.m.  Program Block III
Brown Hotel (Gallery Ballroom, 16th Floor)
Getting Creative with Collection Development
Abby Thompson (Northern Illinois University), Rebecca Littman (University of Wisconsin-Milwaukee), and Sheri Stormes (Butler University)

Break (10 minutes)
The Hans Tischler Collection in the Indiana University William & Gayle Cook Music Library
Chuck Peters (Indiana University) and Carla Williams (Ohio University)

Navigating “Multiple Choice” to “Research as a Process:”
Teaching First-Year Conservatory Students to use the Library
Kathleen Abromeit, Oberlin Conservatory

11:45 a.m. – 11:55 a.m.  Closing Remarks
Sheri Stormes, Keith Cochran, Local Arrangements Committee
REGISTRATION FORM

Name: __________________________________________ First-time attendee? ____________

Address: __________________________________________

City: __________________________________________ State: ________ Zip: ____________

Phone: ____________ E-mail: __________________________

Institutional Affiliation: __________________________________________________________

Job Title: ________________________________________________________________________________________

Name to appear on name tag: ____________________________________________________________

Dietary restrictions (allergies, gluten free, vegetarian, vegan, etc.)____________________________________________

I wish to attend a Friday night performance of the Louisville Orchestra Y N

Registration Fees

**EARLY REGISTRATION** (sent by Tuesday, September 15, 2015)
Regular: $60 / Students and Retirees: $30

**REGULAR REGISTRATION** (sent after Tuesday, September 15, 2015)
Regular: $75 / Students and Retirees: $45

**SINGLE DAY REGISTRATION** – Friday only, held at University of Louisville
All registrants: $25 *Includes lunch*

Contributions to the MLA Midwest Chapter

**PHYLLIS J. SCHOONOVER SCHOLARSHIP FOR STUDENT MEMBERS**
Support for attendance at chapter meetings by students enrolled in Library school in the Midwest Chapter region

**LESLIE TROUTMAN SCHOLARSHIP**
Support for attendance at chapter meetings by staff and paraprofessionals working in music libraries or with music collections in the Midwest Chapter region

**UNRESTRICTED CONTRIBUTION**

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Please return completed form with check payable to “Midwest Chapter, Music Library Association” to:
University of Louisville
Music Library
Attn.: James Procell
2301 S. 3rd St.
Louisville, KY 40292
**Tom Caw:** My name is Tom Caw. Today’s date is February 15th, 2012. I am in Dallas, TX, at the Fairmount Dallas Hotel for the Music Library Association annual meeting, and the purpose of this interview is to record an oral history as part of the MLA Midwest Chapter oral history project. My interviewee today will be Misti Shaw. Please state your name, Misti Shaw.

**Misti Shaw:** My name is Misti Shaw (laughs).

**TC:** Okay, Misti Shaw. I would like you to speak about your education.

**MS:** Well, I have a Bachelor of Music in Music Performance, in cello, from Oklahoma City University. And I graduated in 2001, I think…2002. That’s a funny story (laughs).

**TC:** Okay, well you don’t have to tell.

**MS:** And then I got a Master of Arts in Music from the University of Missouri-Kansas City Conservatory. I graduated in 2004. And then I followed that with a Master of Science in Library Science from the University of North Texas in Denton, Texas, my hometown, in May 2006.

**TC:** You went to school in order to get a job, right?

**MS:** I did.

**TC:** Let’s talk about your employment history a bit. Tell us where you have worked and where you are now.

**MS:** After I graduated from North Texas, my first job was as a sabbatical replacement music librarian at St. Olaf College in Northfield, Minnesota, while Beth Christensen was on a research sabbatical. I was there for nine months, which was the academic school year. Then I got my current job at DePauw University as the Music/Performing Arts Librarian, and I’ve been there ever since.

**TC:** Where is DePauw University?

**MS:** It is in Greencastle, Indiana.

**TC:** Putnam County.

**MS:** Putnam County.

**TC:** Okay. Excellent. Could you describe your primary responsibilities and activities as a music librarian there?

**MS:** Well, it’s a branch library, and so I do a little bit of everything in the music library. I do reference for the students and for the faculty. I do classroom bibliographic instructional sessions where I come to the classroom and teach them. I create informational guides and do a little bit of digital collections. I oversee the physical collections and do collection maintenance. I pretty much do everything but cataloging. I’m not into cataloging.

**TC:** So who does your cataloging?

**MS:** We have a cataloger who does our music cataloging.
**Speaking Our History: Misti Shaw**

**TC:** *(laughs)* Ok, that’s a good operational plan.

**MS:** Yes.

**TC:** All right. Are you engaged in any professional activities in addition to the Music Library Association and MLA Midwest?

**MS:** I only belong to campus organizations, and most of those are service type committees. I used to enjoy playing in community orchestras.

**TC:** What did you play?

**MS:** I played the cello. I still write program notes for a couple of those community orchestras, but I haven’t really become involved with any area community orchestras since moving to Indiana.

**TC:** Ok. Let’s move on to your philosophy in the profession. This is the good part. Here’s where you get to tell me about the source of inspiration that led you to become a music librarian.

**MS:** There are so many. Where to begin? Well, when I went to graduate school at UMKC, I wanted to be a musicologist, and I wanted to be a musicologist so I could teach music appreciation to undergrads and I didn’t realize that was not supposed to be what I wanted to do as a musicologist. It was just that I wanted to do research and work in archives.

> **“The chair of the musicology department... said I should go talk to Laura Gayle Green in the music library about what she does for a living. I didn’t know at that point [that] we had a music librarian (laughs).”**

**TC:** You mean within musicology?

**MS:** Yes. I was convinced that I could help non-music majors get into classical music if they just had a really good teacher. The chair of the musicology department thought that I was not cut out for musicology. She thought I was too nice.

**TC:** Did she tell you this?

**MS:** She did. She cornered me at the photocopier one day. I was sort of a secretary for the conservatory, and she told me that I was not fit for the cut-throat world of a musicology conference. She said I should go talk to Laura Gayle Green in the music library about what she does for a living.

**TC:** Oh.

**MS:** I didn’t know at that point [that] we had a music librarian *(laughs).* We didn’t have music librarians at Oklahoma City University, where I did my bachelor’s degree. It was too small. And so that’s exactly what I did. I talked to Laura Gayle, and instead of meeting with me in her office or in the library, she invited me out to what seemed like a very extravagant dinner to a poor graduate student, and I had lots of notes and lots of questions, and she answered all of them, and by the time our dinner had ended I was convinced that it was the profession I never knew I wanted—that I needed—to be in. After I finished my master’s, I went to North Texas for library school, where I worked for Susannah Cleveland. She became my next inspiration, because I was doing the actual work of librarianship and learning about it from her. She was everything I wanted to be. She was service-oriented and...
very hard working, and so intelligent and still hip and fun and interesting. I loved working for her. I got sucked in pretty quickly, I guess you could say, by Laura Gayle and Susannah.

TC: Ok...

MS: Both in the Midwest Chapter now. [Editor's note: Laura Gayle Green has been Head of the Warren D. Allen Music Library at Florida State University since July 2012.]

TC: That is correct. All right. How would you describe your philosophy of librarianship?

MS: Well, I don’t know if it’s necessarily a philosophy, but I believe in freedom of and access to information, no matter who you are or where you come from. No matter how busy I am or how bad a day I’ve had, if somebody needs something from me, if they need some type of information, then it is my job to help them get it. No matter what. I think that’s what drew me to the profession. It’s what I care most about. So I guess that’s it.

TC: Excellent. What would you say would be the ideal qualifications for someone interested in music librarianship?

MS: I think you need to be nice, service-oriented, enjoy helping people, and feel fulfilled when you help people. If you’re the sort of person who looks down on certain types of information or certain types of topics that people are interested in researching, then maybe it’s not the field for you. Each time I hear about a library wanting to ban some book or impede access for some reason, I wonder how those people made their way into the field. It depresses me a little bit.

TC: Ugh, yeah. Well, let’s think about hopeful things, like the future. How do you envision the future of music librarianship?

MS: Well, I think about it a lot, and I admit that sometimes I hope that it doesn’t change too much. I can’t envision a world where musicians are playing from computers on stands rather than sheet music. I guess that could be a change. I understand that a lot of print holdings are being scanned and digitized, so that they’re easier to find in online collections, and I suppose there’s going to be more of that. Honestly, I think the future of music librarianship is going to see a lot of us music librarians proving our viability and maybe becoming better at doing more general types of librarian activities, and continuing to shift in the new directions of what the patrons want and the ways they want to access information. I’m a little nervous about it.

TC: Well...

MS: But I’m a flexible lady.

TC: That’s good.

MS: I’m a flexible librarian.

TC: That is good. What would you say your personal goals are in your career?

MS: My goal is that every student who graduates from the DePauw School of Music be the most information...
literate student they could possibly be. I honestly have this goal that all of my students are going to impress their peers when they go out into the world and know how to find exactly what they need and more. That’s one goal. I would like to contribute more to the profession in general, but I haven’t determined yet the best way I can contribute. I don’t know if the profession needs some sort of new research guide to a specific field of research, for example. Maybe what the profession needs is people who do a lot of teaching to talk more about their teaching experiences, and to share effective library assignments and methods reaching students in ways they react to positively. I haven’t found my niche yet, but I would like to.

TC: All right. This is a question for us being younger librarians or earlier in our career librarians. It’s going to be a different angle for us than for someone who started 20 or 30 years ago. How would you say the technological developments in the profession—any type of technological development, from online databases to social networking to virtual reference—have affected your life as a music librarian?

MS: Well, I’ve only been in the profession for about five years, so I can’t speak from the perspective of somebody who was working in a library before so much was available online, but something I have noticed is that the information seeking needs of my students are different than they were five years ago. I think when your patrons have grown up with the Internet, there really is an expectation among them that everything is going to be online, that it’s going to be full text, and if there’s a foreign language article there’s going to be a translation immediately available, especially since there are so many little doo-dads online that can translate words for you.

TC: Have you noticed recently in the ProQuest interface, they give you the option to have the article read aloud to you, and you can choose the reading speed you want—fast, moderate, or slow—and you can choose accents? Either American, British, or Australian.

MS: Oh my goodness. How decadent! One thing I’ll say, maybe it’s related to technology, that doesn’t necessarily disturb me, but has me paying closer attention, is that there seem to be a lot of librarian administrators, especially, who know that students are used to finding things with one search box, via Google, and that they’re used to starting big and then working their way smaller, and so they get behind these new discovery layers that give you one search box and you’re supposed to search across different formats—journal articles, books, scores, everything—and you’re supposed to narrow down your options using facets. I find it obnoxious to try to cater to a student who wants to search that way when that student oftentimes knows exactly what they want from the get go. It’s been a challenge, as the type of librarian whose patrons know what they want, to try to talk to the other librarians about how these discovery layers really don’t help patrons who know exactly what they want. It’s very hard to justify six or seven or eight clicks to get to a score as being necessary when they know what score they wanted from the beginning. I hope these get better. I’m a technology curmudgeon.

TC: Would you say technological advances have made information seeking and gathering easier?

MS: Absolutely. There’s so much more available now, and it’s great for students to be able to look at first editions and manuscripts online that exist only in libraries far, far away, and that’s wonderful. It’s also wonderful to give them online guides that can guide them in their research from anywhere in the world, 24 hours a day.
Speaking Our History: Misti Shaw

TC: All right. Now let’s shift into the part of the oral history where we talk about the Music Library Association, particularly the Midwest Chapter.

MS: The greatest chapter in the world.

TC: (Laughs) Yeah, the larger MLA.

MS: The greatest organization in the world.

TC: Wow. Don’t hold back. And again, I know we talked about this earlier, but what was the source of inspiration or what were the circumstances that led you to become a member of the MLA Midwest Chapter?

MS: Well, I was a student at library school at North Texas. I was a member of TMLA, the Texas Music Library Association, along with my supervisor and friend Susannah Cleveland. When I graduated and I got a job at St. Olaf, Susannah got a job at Bowling Green [State University], and we pretty much left North Texas at the same time. She knew all the benefits of belonging to a regional chapter of MLA, and so I never really had a choice in the matter. Susannah said: “We’re going to be in the Midwest Chapter now, so I’ll be seeing you in Milwaukee.” And that was that. I was happy to go. I was happy to meet these people.

“[My involvement in the Midwest Chapter has been] getting to know a bunch of awesome people in the chapter, networking and learning about what sorts of things other librarians do, simply because we get this opportunity to meet in a smaller, more accessible way in the chapter.”

TC: Ok. So, you joined the chapter. What has been your involvement in the chapter?

MS: Well, the bulk of the involvement is getting to know a bunch of awesome people in the chapter, networking and learning about what sorts of things other librarians do, simply because we get this opportunity to meet in a smaller, more accessible way in the chapter. I’ve been the chair of the TAPS Committee, and I’m also a member of the TAPS Committee.

TC: What does TAPS stand for? That sounds like an acronym, Misti.

MS: (Laughs) It stands for Technology, Archives, Preservation, and Sound. It covers a lot of stuff. Mostly my involvement in the Midwest Chapter is to go to Midwest Chapter meetings and get to know as many people as I can...

TC: Right.

MS: …and in talking to everyone we help each other solve problems.

TC: Yes. It’s not quite clear to me what we are to talk about next, but I will ask you anyway.

MS: Shoot.

TC: What is your concept of the role of the Music Library Association’s Midwest Chapter, I guess within the greater body of MLA?

MS: It has always seemed to me that the greatest part of being in a chapter is having a smaller environment in
which to get to know people and to learn more about the profession and to exchange ideas and to seek solutions to problems. MLA annual conferences can just seem so big. It seems like the big conference sessions are geared toward so many varying aspects of librarianship that it’s nice just to get together in a small group and learn about each other’s professional situations really well. I think that’s what the benefit is to MLA as a whole, that there are all these chapters of people who know each other pretty well, and know each other’s professional situations pretty well, and when we get together at MLA I think there’s more camaraderie as a result. You have a built in “family” already, and you don’t feel quite so lonely in a sea of librarians.

TC: I think that’s a great benefit. You and I have both been members of other chapters. We have seen other chapters. We have done our time in other chapters. What would you say is distinctive about the Midwest Chapter as compared to other chapters—in your case, Texas?

MS: TMLA is just the people in Texas, so one big difference is that the Midwest Chapter covers a bigger geographic area, and there are people from all over the place. There are people from Minnesota, Ohio, Indiana, and Illinois, and there seem to be so many more members. There are more members and more people with diverse sets of responsibilities that you get to learn about. The sheer size of Midwest—it’s so big. Texas is the friendly state, but I have to say the Midwest Chapter is exceptionally friendly and warm.

TC: I agree with your assessment. Is there anything besides geography and friendliness that you would point out?

MS: About the Midwest Chapter? Because it’s bigger there are more committees, and there are more opportunities to serve on different committees and in different capacities.

“One of my favorite parts of [the 2006 chapter meeting in Milwaukee] is when it concluded, ... both John Wagstaff and Sue Stancu pulled me aside and wanted to get to know me, and asked who I was, and asked what my plans were when the sabbatical position was over, and they made me feel so welcome. To this day they both still serve as mentors of a sort to me, and that definitely made a lasting impression for which I am grateful.”

TC: All right. Let’s move on into the fun “memory lane” part of this. Feel free to offer descriptions of chapter meetings you’ve attended, and also speak perhaps about MLA annual meetings. What was your first Midwest MLA Chapter meeting?

MS: It was in Milwaukee in 2006, and I was a bit nervous. That was the first year when I had a real job as a real librarian, and I didn’t feel like I knew anybody except Susannah of course. I was worried that somebody was going to find me out, that I didn’t really know what I was doing yet. I felt like I was just kind of thrown in, and I wanted to do the best I could to fill Beth Christensen’s shoes. One of my favorite parts of that meeting that I’ll never forget is when it concluded, after the business meeting and before we were all dispersing to go home, both John Wagstaff and Sue Stancu—John is at Illinois, and Sue is at Indiana—pulled me aside and wanted to get to know me, and asked who I was, and asked what my plans were when the sabbatical position was over, and they made me feel so welcome and not at all embarrassed to be a new librarian who was still trying to figure things out. To this day they both still serve as mentors of a sort to me, and that definitely made a lasting impression for which I am grateful. There was also a meeting in Cincinnati that I loved because it seemed like there were over a hundred people there, and I thought, man, I loved Texas and I liked TMLA, but being surrounded physically by
so many music librarians made my heart swell.

TC: What year was that? 2008?

MS: I thought it was 2007. I thought it was just a year later. The year doesn’t matter because the memories live on.

TC: Really? (Laughs) Oh, yeah, 2008 Midwest was Kansas City.

MS: Exactly. 2007 was Cincinnati, and we stayed in this kooky hotel that was in the shape of a cylinder and it was just a big circle and so everyone’s room had a patio and a beautiful view. It was a bonus. How could I forget Cincinnati?

TC: Ok. Wow.

MS: And MLA meetings? Every meeting of MLA is my favorite meeting. Every year I think, no, this was my favorite meeting. My first MLA meeting was in Washington, D.C. I’d never been to D.C. before. In fact, my first MLA conference came before my first chapter meeting.

TC: Really?

MS: I was in the music master's program at UMKC, and there was this award you could apply for if you were a female and a graduate student, for funding travel to a conference or something of a scholarly nature.

“Laura Gayle Green encouraged me to apply for [a travel award] so that I could afford to attend an MLA Conference, because she knew it would make a big impression. She knew I was still sort of unsure about it, that there was something mysterious about the profession to me.”

TC: So this was granted by UMKC?

MS: It was. Donors funded these awards, and it was very competitive. Laura Gayle Green encouraged me to apply for one so that I could afford to attend an MLA Conference, because she knew it would make a big impression. She knew I was still sort of unsure about it, that there was something mysterious about the profession to me. I wasn’t in library school yet, and she wanted me to get a real taste of librarianship, and so I got the award, I got to go to D.C., and yes, definitely, it made a very big impression on me.

TC: All right.

MS: It was amazing.

TC: Are there any particular stories or recollections that really stand out, that you have not already shared, from your time as a member of the MLA Midwest Chapter or of MLA that you can talk about? That you would feel comfortable sharing?

MS: I have a recurring recollection of MLA meetings. Something that tickles me is the awesome dancing, the impressive dancing at the banquet night, on the last evening of the MLA meeting. When I first went to a conference and attended the banquet I just couldn’t believe that there were still people who still got excited to hear live music and then dance. It didn’t matter what they were wearing and if they wanted to kick off their shoes because they hurt that was cool. People were just having such a great time, and they were just so happy to be there. It happens
every year, and every year I look forward to it. I've never participated in the dancing, but I love to watch them have so much fun and do something heartwarming.

TC: Ok. You've already talked a bit about your various mentors, so I think we can move on to the specifics of your career. What would you say you are most proud of achieving so far while a music librarian, or within MLA or MLA Midwest?

MS: Those are three separate things.

TC: I know. You can speak to your career locally, in your own library, first.

MS: Yeah, I'll speak to DePauw first. I think I feel proud any time a student thanks me for helping them learn how to do something. It's one thing for a student to say “Thanks for helping me find that CD,” and that's great and that happens a lot. It's another thing when a student stops me in the hall to say “That consultation we had really helped me with my research for my thesis,” or “That thing you said in class the other day really got me thinking about a different type of topic and it turned out really great.” I know the most important aspect of my job is one that I must have done well, at least for that student. In MLA, I think my proudest moment would have to be the first time I gave a presentation. I had a co-presenter, Mark Puente, and we were presenting on a tutorial that we collaborated on at North Texas as graduate students, and I was so unbelievably nervous. I remember that we had handouts that I worked really hard on, and I didn’t even remember to tell everybody we had handouts, because that's how nervous I was. My mouth was so dry, but I didn’t screw up too bad, and after it I felt like I had entered into a whole new world of professionalism.

TC: What meeting was that? Do you recall your first presentation?

MS: I think it was Pittsburgh.

TC: I think it was Pittsburgh, too.

MS: It would have been my first MLA conference after getting a real job. I think that was Pittsburgh.

TC: You're correct.

MS: Good times.

TC: Yeah (Both laugh). All right, well, I can say thank you.

MS: Are we done?

TC: I can say thank you, yes.

MS: You know it was my pleasure.

TC: I enjoyed hearing all that you had to say. Thank you for agreeing to participate in the oral history project for the MLA Midwest Chapter.

MS: You're welcome.
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Terms expire in October of the year indicated. This version of the administrative structure should reflect changes made at the 2014 chapter meeting. Please report errors and omissions to the editor (anne.shelley@illinoisstate.edu).