



MLA 2017 Annual Meeting

Orlando, Florida

February 22-26, Rosen Plaza Hotel



Baker



CONTENTS

From the Chair.....	3	Member News.....	35
MLA Sessions Report, Part 1.....	4	SEMLA/TMLA Save the Date.....	36
Who's Afraid of the Big Backlog?.....	10	Call for Program Proposals	37
MLA Sessions Report, Part 2.....	13	Travel Grant Information	38
Relections of a First-Time Attendee.....	16	Membership Reminder	40
MLA Organ Crawl.....	18	Interim Meeting Minutes	41
Call for Officer Nominations	29	Treasurer's Report	44
Robena Cornwell Interview	30	Membership Application.....	46

SEMLA

Southeast Chapter of the Music Library Association

Executive Board

Chair

CHRIS DURMAN
University of Tennessee, Knoxville

Vice Chair/Chair Elect

SARA NODINE
Florida State University

Secretary-Treasurer

AMY STRICKLAND
University of Miami

Member-at-Large, 2015-2017

LIZA WEISBROD
Auburn University

Member-at-Large, 2016-2018

LAURA WILLIAMS
Duke University



Archivist

DAVID HURSH
East Carolina University

Web Site Editor

JAKE SCHAUH
Vanderbilt University

Newsletter Co-Editors

GROVER BAKER
Middle Tennessee State University

SHELLEY ROGERS
University of West Georgia

Images in this issue of *Breve Notes* appear courtesy of Grover Baker, Renée McBride, Scott Phinney, Shelley Rogers, Barbara Strauss, and Gerry Szymanski. All rights reserved.

The Southeast Chapter of the Music Library Association, Inc. (SEMLA), is a non-stock, non-profit organization dedicated to promoting the establishment, use, and growth of music libraries and collections of music materials in the Southeast. It encourages communication and cooperation with libraries and music collections not affiliated with the Music Library Association to determine how the Chapter may be of assistance to the individual library. SEMLA provides a forum for the exchange of ideas regarding all aspects of work with music materials as well as initiating and encouraging activities to improve the organization, administration, holdings, and public services of such libraries and collections. The region covered by the Chapter includes the states of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and the Commonwealth of Puerto Rico.

Membership Information

Membership in SEMLA is available at four levels: Regular (\$15.00 U.S.), Institutional (\$20.00 U.S.), Student (\$5.00 U.S.), and Retired (\$5.00 U.S.). An application for membership appears on the back page of this newsletter.

Make checks payable to SEMLA. Send membership applications, renewals, dues, corrections, and updates to:

Amy Strickland
SEMLA Secretary/Treasurer
Marta and Austin Weeks Music Library
5501 San Amaro Drive
P.O. Box 248165
Coral Gables, FL 33124

SEMLA Web Site

Jake Schaub, Web Editor
<http://sempla.musiclibraryassoc.org/>
jake.schaub@vanderbilt.edu

Breve Notes (Newsletter)

Grover Baker, Shelley Rogers, Co-Editors
Breve Notes is published electronically on the chapter website three times a year: January, April, and August. Send submissions to:

Grover Baker: grover.baker@mtsu.edu
Shelley Rogers: shelley@westga.edu

SEMLA-L

To subscribe, send a message to LISTSERV@LISTSERV.UGA.EDU and type only the following in the body of the message:

SUBSCRIBE SEMLA-L <your name>

You will receive a confirmation from the list.

FROM THE CHAIR

Chris Durman

University of Tennessee, Knoxville



I returned home from MLA in sunny Florida with new ideas to incorporate at the library where I work, new friends and contacts, but, most importantly, a renewed understanding of the value of the individual to our organization. I've long felt that employer expectations lead us into professional organizations, but the people we meet in those organizations keep us happily returning to the meetings. Two incidents, one happy and one sad, down in Florida reminded me of just that.

I guess that like many of you, I initially joined my first professional organization because that's what was expected of me. I remember that first uncomfortable (non-SEMLA or MLA) meeting I attended when I knew hardly anyone who was attending. I particularly remember the one person there who went out of her way to spend time with me and to introduce me to other attendees. Nearly twenty years later, I'm still thankful to her for that simple kindness.

Like that first person who came out of the crowd with a welcoming smile, Michelle Hahn has always been particularly kind to me. Judging by everyone's reactions after she was hit by a vehicle and seriously injured in front of the conference hotel in Orlando, she's made a big impression on many others, too. The concern felt for Michelle by most if not all in attendance was omnipresent and the hallway conversations were filled with updates on her condition which I'm led to believe continues to improve. Throughout our organization during those days and thereafter, we showed ourselves to be worried about one of our own and that was, indeed, sad, but beautifully touching, too.

The other incident was really a conversation I had with a recently retired music librarian from outside of our chapter. That person has no professional incentives to come to MLA meetings anymore and has to personally pay for all

his own expenses, but chooses to attend for the pleasure of spending time with friends made over the course of a long career. That person used the word "reunion" instead of "meeting" to describe the MLA Annual Meeting and I recognized that as a high compliment to MLA.

Several years ago, I was working with a group attempting to rekindle interest in a small regional organization and we had the opportunity to consider how the purpose of that group had changed over time. Like many library organizations, that group initially banded together to facilitate the sharing of resources and expertise in a time before the internet. As we sought reasons for continuing the group, we finally came to the conclusion that, even though the initial reasons for coming together were no longer as crucial as they once were, members still wanted to get together in-person for networking and comradery.

We now have multiple channels for sharing resources, information, and techniques in the modern world, but, for many of us, virtual communication remains a poor substitute for in-person human interaction. Professional organizations are undeniably useful to our development as information professionals, but I suspect that the real elements of SEMLA and MLA that keep us coming back to meetings are our friendly and knowledgeable colleagues. As I think back on the February MLA meeting and look forward to the joint meeting with the Texas Chapter (TMLA) and SEMLA at Tulane this fall, I wish for all of us that we may make such an impact on our colleagues that they worry for us if we're not doing well, or that they choose to spend their vacation time with us for the pure joy of our company after they have retired. That strikes me as beautiful and important. ■

MLA 2017 Annual Meeting

Orlando, Florida

February 22-26

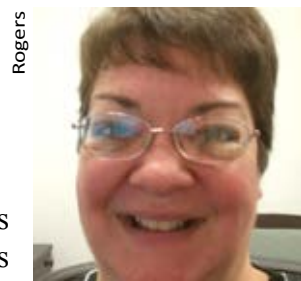
Rosen Plaza Hotel



Shelley Rogers

University of West Georgia

Report on Selected MLA Sessions



Rogers

The Cataloging and Metadata Committee, first business meeting, was held on Feb. 23. There are openings on all three subcommittees; folks were encouraged to send a brief email application to the chairs. The Content Standards Subcommittee (chaired by Mary Huisman) has several openings. Mary talked about the RDA Best Practices document, and others; the IFLA LRM (Library Reference Model) document review; and the joint task force with OLAC on Playaways. Mary mentioned the new RDA Toolkit version and reviewed proposed policy statements. The Encoding Standards Subcommittee talked about MARC development, especially the 382 \$3 and 008 position 20. The 382 examples were reAdone. There is work on the 384. See the MuAsic Metadata Resources site. The Vocabularies Subcommittee discussed cognates and choice of language; the Best Practices Working Group is to update LCGFT. Regarding LCMPT and LCDGT, it was recommended that we liaise with Gary Strawn. All three subcommittee chairs attended ALA Annual and Midwinter. Next year Midwinter is after MLA, instead of before it. The MLA Linked Data Working Group reported about the plenary the next day. They identified 89 use cases regarding medium of performance and events. They're revising existing ontologies with regard to events and evaluating in light of our needs. Look for the project to finish by the end of June. It is in the training and testing phase. The PCC is looking into a training sandbox. There are logistical difficulties. The Performing Music Ontology project at Stanford was discussed. NACO is growing in numbers. Phyllis Jones is leaving the advisory committee. The NACO Music Project reports great growth in the BIBCO Funnel. Damian Iseminger is the new head of the Bib Access section at LC. Jay Weitz reported on the ALA Annual and Midwinter. Next year Midwinter is after MLA, instead of before it. The MLA Linked Data Working Group reported about the plenary the next day. They identified 89 use cases regarding medium of performance and events. They're revising existing ontologies with regard to events and evaluating in light of our needs. Look for the project to finish by the end of June. It is in the training and testing phase. The PCC is looking into a training sandbox. There are logistical difficulties. The Performing Music Ontology project at Stanford was discussed. NACO is growing in numbers. Phyllis Jones is leaving the advisory committee. The NACO Music Project reports great growth in the BIBCO Funnel. Damian Iseminger is the new head of the Bib Access section at LC. Jay reported on the small public libraries project, the acquisition of Relais International, and Tipasa.

The topic of “**Core Competencies for Music Librarians**” was discussed in the CDS Town Hall on Feb. 23. Tasks completed included a member survey of MLA; a comparative analysis with related organizations (law, art, and health librarians); a literature review; and a syllabi analysis of those teaching music librarianship. The survey

see [Orlando](#) — continued on [page 5](#)



Orlando — continued from page 4

gave a definition and asked for the identification of 3-5 core competencies. The common responses included subject knowledge, library management, teaching and instruction, reference, collection management, collection organization, technology, and research. The literature review identified 92 competencies. Syllabi of 60 schools were requested; 16 have a music librarianship course. Common topics include administration and management. A total of seven common areas are suggested now:

1. formal study (or knowledge) of music;
2. commitment to access and preservation of music materials;
3. reference and instruction skills in a music library setting;
4. knowledge of technical services pertaining to music (cataloging and metadata, processing, etc.);
5. knowledge of copyright and digital services/collections issues;
6. knowledge of collection development practices in music;
7. ability to manage and lead.

Audience members contributed more ideas in the Q&A. The presenters stressed that the work on this topic is just beginning, so look for more on this topic later.

The **Alma Users Group** meeting in the evening of Feb. 23 was well attended. It was mentioned that the “browse headings” was bad last year; there was a fix in November, but new incoming bibs with 700 \$i are in a separate part of the index, rather than name/title. Those don’t get updated overnight. Search for “container of” to find them. It was suggested that we look at the MLA blog page and ask our systems folks to agree. Margaret Corby will put in a sales force ticket. There will be a new interface later this year which will include Favorites and other things. The right click button is empowered to get a menu to navigate between bib/holdings/item records. The early adopters will be in May, and everyone by the end of the year. Folks were encouraged to use Help>>Suggest an idea to go to a blog where you can cast up to twenty votes on what you want to see changed. You get your votes back if it’s fixed, and you can vote up to three points on any suggestion. ELUNA is May 9-12 and registration is \$400; it’s an expensive conference. PRIMO’s algorithm is not differentiating between high and low vocal scores. It just uses the first

see **Orlando** — continued on page 6

Orlando — continued from page 5

twenty characters of the title. Recommendation: the 250 is an alternate title field, so index on it, and move \$b info to it. Recommendation: turn off FRBRization for scores and recordings. See the MLA webpage for Alma.

The **SEMLA** meeting was also held the evening of Feb. 23. (See Amy Strickland's minutes later in this issue for a more official, complete write-up.) New members included Monica Figueroa, Erin Bandle, and Josh Aldoriso, who were welcomed. The minutes and the treasurer's report were approved. Laura Williams was thanked for her work for the annual meeting in Durham last fall. If you haven't paid your dues, you're in arrears. Sara Nodine is on the Best of Chapters committee; Leslie is, too.

Lisa Hooper reported on planning for the upcoming annual meeting in Tulane. The Local Arrangements Committee consists of Jeannette Thompson, Laurie Phillips, and Lisa. The hotel will be the Holiday Inn Express on O'Keefe Avenue. There will

program committee, jointly with three SEMLA and three TEMPLA folks. Look for a call in late March for program proposals. The 2018 meeting will be at Florida State. They don't have a fall break; we don't know when the home games are yet.



McBride

Diane Steinhaus reported on MLA in Portland next year. It was mentioned that there will be lots of beer, a big bookstore, and a Performing Arts Center. The meeting will be at the Hilton downtown in the Executive Tower, which is a block from light rail from the airport. It's a month earlier next year: Jan. 31-Feb. 4.



McBride

be a university shuttle from the hotel to the conference location, or one may use a streetcar. Lisa said the rooms are small but remodeled. It's near the French Quarter. It will be around \$129/night plus parking. Bus and taxi (ca. \$33) are available; Lyft is also a good service for getting around. Bed and Breakfasts in the area are fantastic. Laura Williams will be chairing the

It was reported that our chapter gave \$1000 to help fund the Diversity Scholarship, and also \$1000 to the Big Band. Rick McRae emailed his thanks for this, and it's mentioned on page 38 of the program. The Atlantic chapter is offering a scholarship to attend the national meeting; should we offer a travel grant to national? The Freeman grant is \$750. Diane suggested a task force,

see *Orlando* — continued on page 7

Orlando — continued from page 6

which will consist of Monica, Sara N., and her. We've had a profit from each annual meeting and our treasury is healthy, but it takes \$50K to start an endowment, so that's not realistic. We'll discuss this more in the fall.

It was mentioned that Marty Rubin has died. His Audio Buff company used to sponsor our receptions. Chris will write a condolence letter on our behalf.

Liza Weisbrod wants nominations for the SEMLA board. These are 2-year positions: Member At-Large and Secretary/Treasurer. If interested, send your name to Liza, Sara Manus, or Sarah Cohen. Amy Strickland suggested a transition period for a treasurer-elect., beginning in October and taking over at the next national meeting. She suggested setting up a bank account at the same time with an online bank. She's working on moving to an online member platform, instead of Microsoft Access. She will be updating instructions over the summer, so she's working on making the transition as painless as possible. Amy's suggestions were warmly received by the members present. She mentioned that the secretary takes minutes and keeps the database. Contact Amy to talk about it. It's recommended that you be comfortable with Excel. The meeting adjourned at 8:00, then Grover took photos.

At the **Alexander Street Press breakfast** on Feb. 24 we saw demonstrations of Open Music Library, available at: <http://openmusiclibrary.org>. See also <http://adminportal.alexanderstreet.com>, or email support@alexanderstreet.com for more information.



Grover readying his camera

The **plenary on Linked Data** on Feb. 24 was well attended. Kimmy Szeto answered the question, "why change?": because in the current model, the end user is human. MARC doesn't work well enough for sharing data. LD uses a fusion of ontologies. Nancy Lorimer reported on the LD for Performed Music, which utilizes a grant for five libraries. It's a performed music ontology extension to BIBFRAME 2.0. BIBFRAME is an ontology, not just for sound recordings. Others are the RDA Registry, the Music Ontology, and Doremus. Kevin Kishimoto talked about subclasses of identifier for opus as an accompaniment to thematic catalogs and where mode, pitch are the same. A subclass was added for file type, and vocabularies were added. Also added were classes, properties, and vocabularies to BIBFRAME 2.0. They've modeled various elements, like opus number. The LD Working Group (LDWG) was discussed. It takes weeks to develop a BIBFRAME-based ontology for performed music in all formats. Now the task is to develop use cases for the Performed Music Ontology group. They evaluated four models, like Doremus. Michael Colby talked about the BIBFLOW Project. They received a grant for a two-year project. A knowledge graph displays to users, rather than a bibliographic record. He showed us an interesting representation of what that might look like.

The **NACO/SACO/BIBCO** business meeting was held on Feb. 24. Mark Scharff coordinates NACO; Nancy Lorimer coordinates SACO; Linda Blair coordinates BIBCO. The CMC blog has their reports. The BIBCO Music Funnel has published their first directory. In September Linda did a collection of statistics by format. A free February training webinar was offered; one can view it many times. Now there are twelve people who have achieved independent status in scores, and seven in sound recordings. One needs to be independent in Names in the NACO Music Project and Name/Titles to join the program. On the MLA website, see Our Profession, then Committees or Funnels for more information.

For SACO, Nancy discussed that more terms were added to LCGFT, including terms that were in LCSH. The Vocabularies Subcommittee projects involve musical texts, electronic dance music, and rapid hip hop. It's

see **Orlando** — continued on page 8

Orlando — continued from page 7

now open for new terms; one may submit suggestions to Nancy. LCMPT has several projects. Some terms were clarified and others reworked a little. Electronic instruments was added. These must be submitted through Nancy. World instruments are complicated! Catalogers were encouraged to use LCDGT if music-related. It's a wide open field to propose terms. Violinists, pianists, etc. are being done. I asked about the lack of "Euphoniumists" as an authority record occupation. It was suggested that if a term doesn't exist, just put it in a separate 374 field as a singular term and without the \$2; e.g., someone who plays flute and piccolo:

374 Flutists. \$2 lsh

374 Piccolo player

The NACO Music Project Advisory Committee is chaired by Mary Huisman. Phyllis Jones (Oberlin) is leaving after a four-year term. There are 93 individuals at 80 institutions; 42 are independent for Name records (so independent with NMP too); 28 are independent with N/T, and two are independent with Series. They've contributed just shy of 400K since inception. The 38X fields are settling down. IFLA terms will present some confusion. Use LCMPT term and don't change the AAP.

At the **RILM** lunch on Feb. 24, we learned about RAFT, which is RILM Abstracts Full Text, a new product. It has approximately 240 journal titles, and will eventually be basically the full runs of each journal. RILM Abstracts is included in this product; one searches RILM Abstracts and then limits the results to full text to get the entire article in RAFT. The RILM Music Encyclopedias is a newer product that includes resources not otherwise available in JSTOR and ProQuest. MGG Online was launched in November 2016 and contains over 19K articles. It does translate (via Google Translate, a computer-generated algorithm), so one can search a term in German or English. See MGG Online live at: <https://www.mgg-online.com>. For a subscription or free trial, contact rilm.org/mgg-online or mgg-info@rilm.org. The "This Day in History" feature on MGG Online is kinda fun!

In the afternoon of Feb. 24, Holling Smith-Borne and Madeline Dietrich presented "**Best Practices for Being an Ally to Transgender and Gender Nonconforming Individuals in a Library Environment.**" They discussed a U.S. survey in 2015 of transgender individuals. Shockingly, 24% reported being verbally, physically, or sexually harassed as students, and 40% attempted suicide. The presenters recommended that to be an ally, become familiar with the language; e.g., the

meaning of "agender" (without gender), "cisgender" (aligned), and "gender fluid" (fluctuates). Avoid using "transgender" as a noun; use it as an adjective. Helpful handouts were provided to attendees and are available on the MLA program website.

"**It's Happening Now: Two Developments Using Music Ontologies**" was a session in the afternoon on Feb. 24. It discussed medium of performance and RDA 6.15. For information about the Doremus project, see <http://doremus.org>.



Members enjoy the RILM Luncheon

see *Orlando* — continued on page 9

Orlando — continued from page 8

The **CMC Town Hall** occurred on Friday afternoon. Tracey Snyder (chair) provided an introduction. RDA/LC-PCC-PS/MLA BP updates were provided by Damian and Mary. There are new FAQs on the CMC page. The CMC blog is now on WordPress and screencasts are on a YouTube channel. In April there will be a revision to the RDA Toolkit, which will start a moratorium on changes for a year (April 2017-April 2018) while it's restructured and redesigned. Catalogers can now suggest LCGFT. See Best Practices on the CMC websites and the LCGFT manual for LCGFT and LCMPT updates. In LCMPT, "Jazz combo" is now valid. The 382 has greatly revised documentation. The IFLA LRM (Library Reference Model) replaces FRBR, FRAD, and FRSAD. It utilizes five user tasks (four previous ones of *find*, *identify*, *select*, *obtain*, plus a new one, *explore*). It's a class-based model.

The plenary on Saturday, Feb. 25 was about **Canadian music libraries**. What a pleasure for me to hear Joe Hafner, my former boss at Indy, speak at this session! Canada is 150, celebrating this May. Everyone is invited to Toronto for musical celebrations! In this interesting plenary, we learned about the many changes to the English lyrics (not the French) over the years to "O Canada," the national anthem, which debuted in June 1880. There are three official versions today: English, French, and bilingual. After James Mason and Tim Neufeldt talked about the anthem, Joe gave an overview of the Canadian Linked Data initiative.



Coffee breaks in the Exhibit Hall are always a hit.

At the second business meeting of the **Cataloging and Metadata Committee** on Feb. 25, the RIMMF preconference workshop was discussed, and members agreed that it went well; there were many "aha!" moments. A total of 30 people were paid attendees. It was discussed that we might do RIMMF workshops at the chapter level. Kathy Glennan would consult on this. Two to four webinars through ALA will be coming, and two-week ecourses. The Education Committee wants to have a web form for suggestions. Ideas for webinars, screencasts, and MLA 2018 program ideas were discussed during the meeting.

At the **MLA business meeting**, we learned that we ended the year with a \$12K surplus and there were no issues with the audit. There are presently 626 individual members in MLA. It was announced that the *Basic Music Library*, 4th edition, is finally being published. Michael Rogan has signed Hilton contracts for the next six years (Portland, plus the next five years), so it was recommended that everyone get in the Hilton rewards program. Signing with Hilton keeps our individual hotel costs below \$189. It was announced that there 400 attendees at this conference, the first Pan-American MLA meeting. The MLA Citation was awarded to Morris Martin. ■



Waiting for the Plenary to begin

MLA 2017 Conference Session



“Who’s Afraid of the Big Backlog?”

Scott Phinney
University of South Carolina

Archives for Everyone: MPLP, Extensible Processing, and Equitable Access
by Dan Santamaria, Director, Digital Collections and Archives, Tufts
University

MPLP: Reconciling Competing Goods in Archival Workflows by Maristella
Feustle, Music Special Collections Librarian, University of North Texas

Remarks by Matthew Snyder, Archivist, New York Public Library



Phinney

The third of the three Archives and Special Collections Committee co-sponsored sessions at MLA 2017, the Friday 1:30 p.m. session in Grand Ballroom A, focused on the influential article known as “More Product, Less Process” (MPLP)¹. Briefly, MPLP challenges the processing, arrangement, and description activities that archivists deem essential to allow for access to collections; much of what archivists do is less important than they think it is. Dan Santamaria began the session with an abridged version of a larger workshop on MPLP written from a generalist’s perspective. He described the characteristics of successful processing, noting that use of the collections is the chief aim of all archival effort. Archives should provide a baseline level of online access to all collections to make them discoverable, enabling the FRBR user tasks Find, Identify, Select, and Obtain. This also supports effective stewardship through collections management; archivists need to know what they have in their collections and how to find items held within. Empathy is also important when considering how to process a collection, both for users and for archivists. Rather than reserving access solely for credentialed researchers who understand the vagaries of archival collections, archivists should seek to democratize access by removing barriers through effective processing.

Santamaria discussed the issues that were identified through the 2003 survey that prompted MPLP. Authors Mark Greene and Dennis Meissner found that rates of processing do not keep pace with the growth of collections. Archival practices commonly used to that point were predicated on the idea that all items in such collections were unique, intrinsically valuable, and finite. From the mid-20th century on, however, much more archival material has been created than in the centuries before. This results

¹Mark A. Greene and Dennis Meissner, “More Product, Less Process: Revamping Traditional Archival Processing,” *American Archivist* 68 (fall/winter 2005): 208-263.

Big Backlog — continued from page 10

in large backlogs, usually inaccessible to researchers, which can in turn damage archives' reputations among researchers, funding agencies, and donors alike. Archivists tend to process collections to an ideal level rather than focusing on only the work that is necessary to make collections available. Furthermore, fear and anxiety concerning preservation and privacy issues frequently outweigh accessibility needs.

MPLP made many recommendations to address these issues, which Santamaria summarized. Concerning arrangement, MPLP recommends respecting original order rather than spending time and resources reorganizing collections. In typical situations, series level arrangement of physical materials is sufficient. It should also be noted that in most collections, some materials are more valuable than others, and efforts to provide access to these should be prioritized accordingly. Similarly, collection descriptions do not need to be finely detailed to be effective; a crisp, simple presentation with minimal verbiage is normally adequate. Santamaria noted that in most cases, collection level records are not only minimal, but acceptable. Further description can be applied at a later date if needed. One of the most time-consuming aspects of traditional archival processing is preservation work. This frequently includes refolding, removing metal fasteners, and engaging in wholesale photocopying. Santamaria recommended relying instead on environmental controls, assuming that the archives have controls sufficient to maintain temperature and humidity conditions. Repeated handling of physical materials in the name of preservation can damage materials as well, and takes valuable resources. He considers it a better use of resources to maintain the totality of the archive's holdings rather than preserving items one by one. He recommends advocating for better storage conditions to this end.

Santamaria described "extensible processing principles" useful for achieving MPLP. Creating a baseline level of access for all collections will help meet professional ethical obligations in terms of discovery, allows archives to take advantage of internal learning benefits, and supports collection assessment. Following standardized description practices like DACS will ensure that appropriate content is captured. It is important to

move away from the "we only touch collections once" mentality; further description can always be added later if needed. Archives should be managed in the aggregate, and this is where professional archivists' skills can be put to good use. Physical handling should be kept to a minimum and work from a broad level of processing down as needed. Archivists should use their expertise to identify which collections or series are most important and spend more time making those more available. While researchers do not like being told that they have no access at all to collections, it is important to keep expectations realistic.

In sum, Santamaria said that MPLP is not just about doing less instead of more; it is about looking at the big picture with regard to processing. Archivists should match their resources to their backlog problems and employ a more pragmatic approach to providing access to collections.

Maristella Feustle focused on making the best use of scarce resources in archival workflows. She began by noting that time, funding, staffing, and expertise are always in scarce supply, while archival backlogs are in abundance. Like Santamaria, she noted that processing policies must be flexible; what is minimal or maximal processing for one collection may not be for another. Starting with what is minimally appropriate for a collection and negotiating upward is in keeping with the MPLP ethos. Feustle described her own experience with MPLP at the University of North Texas. The UNT Music Library has 125 special collections, 100 of which have at least collection-level records. She views archival description as an "iterative and dynamic process." DACS has three tiers of description to allow for greater flexibility: Minimal level, Optimal level, and Added Value level. Minimal records are sufficient; Optimal records include more information, and Added Value records include everything that could be described about the item or collection.

Feustle reinforced the idea of less physical handling of items. Preservation efforts should be focused on prevention. System-wide due diligence can prevent the need for item-level intervention. Temperature, humidity, security, and pests were all identified as factors. With regard to this last factor, Feustle recommended having a separate area where newly received collections can be

see **Big Backlog** — continued on page 12

Big Backlog — continued from page 11

quarantined so that any unintended gifts in the form of pests can be contained. She also noted that the rate of material degradation doubles per 18 degrees Fahrenheit of temperature increase.

Matthew Snyder remarked on the use of MPLP at the New York Public Library. NYPL has ten archivists for the entire system, and while Snyder receives music collections due to his music background, he also works on other collections as well. Given the volume of collections that come to NYPL, the backlog had reached epic proportions by the mid-2000s: 50,000 linear feet. (For perspective, that is the distance from the Federal Reserve Bank of New York in Lower Manhattan to Yankee Stadium in the Bronx.) MPLP was deployed in 2011 to reduce the backlog and make more collections available. The backlog is now under control as a rolling backlog. The decision to use MPLP at NYPL was controversial at first, but researchers like to have access to more collections.

Snyder observed that many of MPLP's instructions are based on the idea of organizational collections that might have a general order to them already. NYPL typically receives personal collections, which usually require more work to make accessible, though some are not reorganized at all; original order remains. Snyder stated that music scores usually receive item-level description, though not always. While not in the original MPLP article, a corollary that has been discussed often in recent years is the belief that archivists should not have to do all of the work of description; researchers should be doing some of the work as well. Snyder referred to the Roger Needham quote found in MPLP: "Good research is done with a shovel, not with tweezers." That said, he noted that MPLP was intended to be an extreme position and to provoke debate, not necessarily to be followed to the letter.

Snyder provided some additional advice on processing collections. He recommended putting the most description into the scope and contents notes. With regard to processing order, archivists receiving a new collection should take the time to research the creator. Knowing the scope and depth of work will help to identify what is important when it comes to appraising the collection. The background research should be

fairly comprehensive. Inventorying the collection should come next. After this work is completed, the collection can be analyzed to see how it relates to the overall work of the creator.

Santamaria, Feustle, and Snyder took questions from the audience. Asked about using MPLP with sound recordings and other AV materials, the panel recommended item-level description, though it would depend on the relative importance of the collection. Snyder was asked where minimal level records are located, to which he replied that they are contributed to OCLC and in the local ILS. The catalog record is the baseline for collections at NYPL. Feustle reported that ArchiveSpace is the main data storage for UNT. They can export MARC from that into the Sierra ILS. They can also export EAD as needed. Santamaria said that Tufts University tries to post finding aids on the web to get the most immediate access. Snyder was asked if off-site collections receive different description than on-site collections. He replied that most collections get moved off-site to a storage facility in Princeton, and the container list takes care of identifying box contents.

The panel discussion concluded at 3:00 p.m. 

Baker



First-time and long-time members learn more about our association and how they can serve during the "Get Involved in MLA!" session.

MLA 2017 Annual Meeting

Orlando, Florida

February 22-26

Rosen Plaza Hotel



Barbara Strauss

Moravian Music Foundation

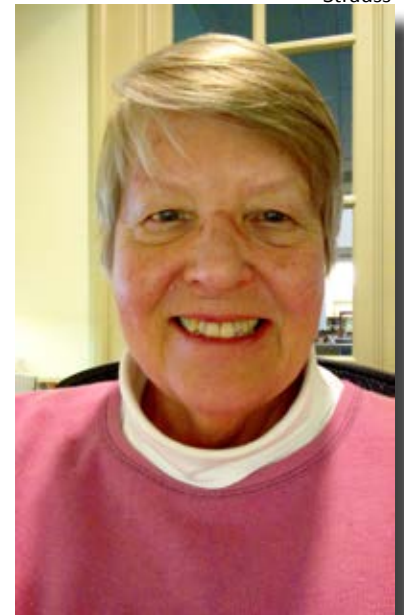
Strauss

Report on Selected MLA Sessions

One of my personal goals at the recent MLA/1st Pan-American IAML meeting was to attend as many sessions about the international activities of music librarians. It was a veritable feast. Let me share some of the things I learned along the way.

Music Librarianship, Preservation, and Documentation Worldwide: The IAML Board Presents

Wednesday evening began with a full lineup of IAML (International Association of Music Libraries, Archives and Documentation Centres) Board members introducing the expansive structure of the IAML organization with the website as a guide (<http://www.iaml.info/>). In case you missed it, in 2010 IAML made a concerted effort to modernize/realign the organization to serve the future more effectively. The descriptions on the website are self-explanatory, but having all the Board talk about activities brought the organization to life.



What is IAML?

- * Aims & Objectives
- * Professional associations
- * History & Archives

Governance

- * Board
- * General Assembly
- * Forum of Sections
- * Forum of National Representatives
- * Elections
- * Governing Documents
- * IAML Policy Statements

Structure and activities

Institutional Sections

- * Archives and Music Documentation Centres
- * Broadcasting and Orchestra Libraries
- * Libraries in Music Teaching Institutions
- * Public Libraries
- * Research Libraries

Subject Sections

- * Audio-Visual Materials
- * Bibliography
- * Cataloguing
- * Service and Training

Committees

- * The Ad Hoc Committee on Organizational Structure (Level 2)
- * Advocacy
- * Constitution
- * Copyright
- * Membership
- * Outreach
- * Publications

Project Groups

- * Access to Music Archives
- * Access to Performance Ephemera

For example, my colleague at the Moravian Music Foundation is working on an article which we hope is accepted by *Fontes artis musicae*. I had a conversation about article submission with Jim Cassaro, *Fontes* editor who works at the University of Pittsburgh. More electronic modes of communication have been implemented for

see **Strauss** — continued on page 14

Strauss — continued from page 13

publications and organizational communication. I will share one piece of advice which is important for your IAML membership. If you are a new IAML member, help shepherd your signup by contacting the IAML and MLA offices to confirm your new IAML membership.

Mas vale pájaro en mano que cien volando = A Bird in the Hand is Worth Two in the Bush: The Challenges of Providing Access to Diverse Latin American Collections

Indeed, we heard about challenges, which made me mindful of the abundance of resources and support music librarians in the United State may take for granted.

Klaus Keil, RISM, spoke about the status of Latin American resources included in the RISM database. Mexico, Chili, Brazil, Uruguay and Venezeula have music manuscripts in the RISM OPAC-1,165 in total. As a comparison, 950,345 manuscripts are in the RISM OPAC; of that number about 52,000 are owned by US libraries. Description of music manuscripts in Latin America is just gaining momentum. Among the challenges: there is no training for music librarians in Latin American countries; in fact, in Brazil there is a law that archivists alone are authorized to catalog manuscripts. Since archivists rarely, if ever, have music training, musicologist have cataloged manuscripts, putting tension between competing groups. Musicologists, often working in isolation with dispersed collections, have had no standards for cataloging. The collections and composers are sometimes not widely known and lack reference works,

making verification during cataloging a challenge. Sessions from the Mainz conference in September 2016, “Music Resources in Latin America” will soon be available on YouTube, which will provide more detailed descriptions.

One speaker described his project of cataloging manuscripts of José Antonio Gómez y Olgruin (1805-1876). Little is known about 19th century religious music in Mexico, which makes this cataloging project at the Mexico City Cathedral and other archives a ground breaking process.

Strauss



Another speaker compared four catalogs from various music centers. Since musicologists prepared the catalogs, they were of narrow topical interest (such as, polyphonic music), did not use a content standard, and were prepared for specific purposes (such as to prepare a concordance of polyphonic music).

Strauss



Klaus Keil, RISM

The Latin American Music Center at Jacobs School of Music, Indiana University, was highlighted for its 46 years of bringing 20th century Latin American art music to light. The Center helps to manage one of the largest archives of 20th century Latin American art music in the world, which includes unpublished scores, original manuscripts, rare recordings, and a number of important special collections.

In light of the challenges experienced in Latin America and elsewhere, Klaus Keil, RISM, recommended using the new online cataloging software, Muscat (<http://www.rism.info/en/community/muscat.html>), developed by RISM related

see *Strauss* — continued on page 15

Strauss — continued from page 14

IT staff. It is free. There are introductory tutorials online. Data entry is totally online and meant to be used with the manuscript in hand. Even the musical incipits can be created online using Plain & Easy Code editor (with help from <http://www.verovio.org/pae-editor.xhtml>). Muscat removes some barriers for cataloging resources.

RISM Updates

Sarah Adams and Christina Linklater from the US-RISM office at Harvard provided the update. The brief session was all about Muscat. A quick tour revealed cataloging software that is outstanding. Users are guided through a record using pull-down menus and fill in the blanks for every aspect of a new record. The software is meant to be used for cataloging with a score in hand.

Online tutorials, PDFs and online guidelines support Muscat. Future plans include import/export of batch files. Since Muscat is separate from RISM OPAC, records are loaded from Muscat to RISM OPAC once a month.

I spent some time with Christina Linklater trying my hand at entering a test record. With some time becoming accustomed to terminology and the location of fields on the screen, I feel I could become somewhat proficient. At this time RISM is focused on adding records for manuscripts.



Christina Linklater, Harvard, giving a Muscat demonstration

During the conference I talked to RISM staff about batch loading MARC records, which is what my institution is doing. At this time we are anticipating batch loading records for manuscripts only in spring 2017. There are some modifications made to records before sending them to RISM. The most significant changes include: having a field 100 for every record (adding Anonymous when all else fails), having a field 240 for every record, and adding the library siglum and shelf location in field 852. At this time the best use for Muscat in our case is to modify or correct our data. ■



Plenary I Speakers — (l-r) Yael Bitrán Goren, André Guerra Cotta, and Beatriz Magalhães Castro.

MLA 2017 Annual Meeting

Orlando, Florida

February 22-26

Rosen Plaza Hotel



Monica Figueroa

University of North Carolina,

Chapel Hill

Reflections of a First-Time Attendee

With Michael Jackson CDs in tow, I arrived in sunny (if at times rainy) Orlando for the annual meeting of the Music Library Association. As I made my way to the Rosen Plaza Hotel, I was brimming with the anticipation of reconnecting with former colleagues and old friends and of the prospect of making new ones. Unsurprisingly, my high expectations for the conference were met: the meeting was rich in scholarship and collegiality. The reception for first-time attendees and the opening reception provided avenues through which to network with new colleagues. My assigned mentor, Lisa Hooper, made excellent introductions and gave helpful advice on how to become involved in the association. Back in Chapel Hill, as I reflect on my first annual meeting, I'd like to discuss a few takeaways.

New skills learned--I participated in the pre-conference workshop, **The Beat Goes On-athon: Creating Linked Data for Music with RIMMF**, which helped me to expand my music cataloging expertise by thinking more broadly about RDA (Resource Description & Access) data outside of the MARC bibliographic mold. RIMMF, or RDA in Many Metadata Formats, is a visualization and cataloging training tool geared towards catalogers and educators to help them better understand RDA data. As the pre-conference instructor/facilitator, Kathy Glennan, discussed, there is currently limited applicability for this tool in the real world; RIMMF does, however, give catalogers the opportunity to apply the concepts underlying RDA to resource description. Kathy encouraged experimentation with RIMMF prior to attending the pre-conference. After running through a long list of tutorials, I found the prospect of

utilizing RIMMF particularly exciting, as the cataloging world looks toward linked data and BIBFRAME (with music cataloging in many ways leading the charge). Asked to choose among a list of composers and performers encompassing a range of musical styles, I landed on Michael Jackson, a childhood favorite of mine and, increasingly, of my three year-old son. I decided to bring along physical items to work with, including a score, two compact discs, one LP, two DVDs, and two monographs. Along with my partner for the pre-conference, Drew Beisswenger (Mullins Library, University of Arkansas), I spent the morning tackling RIMMF and creating entity records for these items. Once completed, pre-conference attendees created over 356 entities for notated music, performed music, images, and DVDs. Moving forward, I hope to share the knowledge I gained with colleagues at the University of North Carolina at Chapel Hill Libraries.

Developments in the field--Over the course of the conference, I attended various sessions, most of which pertained to my position as a music cataloging librarian. The committee business meetings, especially the **Cataloging and Metadata Committee and associated subcommittees**, were educational in their coverage of the ins-and-outs of committee work and of the development of cataloging-related projects. Committee members discussed best practices for RDA and for using the Library of Congress Medium of Performance



McBride

see [Figueroa](#) — continued on [page 17](#)

Figueroa — continued from page 16

Thesaurus. The MLA Linked Data Working Group (LDWG) provided an update on their work assisting with the Stanford Performed Music Ontology project and outlined the discovery of 89 use cases in medium of performance, aggregates, events, and performers. The NACO Music Project discussed what future developments in linked data would mean for that project. The second plenary session, **Ontologies, BIBFRAME, and Linked Data for Performed Music: MLA's Role in it all** was particularly exciting, as it contained much of what is on the horizon for music cataloging. Kimmy Szeto's presentation brought to light linked data ontologies, expressing the need for the allowance of a mosaic of ontologies that would enrich the data with different worldviews and perspectives. Nancy Lorimer and Kevin Kishimoto's discussion of the Linked Data for Performed Music subproject of LD4P provided us with a thorough overview of the performed music extension for BIBFRAME and the need for new classes, subclasses, and properties that expose data and relationships. Michael Colby presented on how the BIBFLOW project at University of California, Davis has created (alongside others) a roadmap that can serve as a bridge from MARC to BIBFRAME and linked data. I am looking forward to seeing this wonderful theoretical work put into action and to figuring out how the University of North Carolina at Chapel Hill Libraries can embark on linked data focused projects.

Opportunities for service--As a new member to the association, I am learning how to navigate the terrain and, in so doing, determining areas in which I might become involved, and the conference setting was helpful in this regard. I attended the session **Get Involved in MLA!** and spoke with various committee chairs, including Tracey Synder (Cataloging and Metadata Committee) and Sara Nodine (MLA Liaisons Committee). To add to my general excitement of attending the annual meeting for the first time, I have joined two committees: the Content Standards Subcommittee for the Cataloging and Metadata Committee and the MOUG Reference, Discovery, and Collection Committee.

Attending MLA Orlando felt like returning home--after working outside of the music library profession for two very long years. And, as with any large academic association, it can be challenging for a new member to find her pathway through the organization. But MLA Orlando allowed me to do just that on multiple levels, and I'm particularly grateful for the committee service opportunities. I'd like to add that SEMLA has also provided me a wonderful (and cozy) home within a home. It was so nice to see so many of you at the semi-annual meeting, and I look forward to seeing you in New Orleans this fall. Thank you for your continued support and friendship! ■



First-Time Attendees — (l-r) Erin Bandle, Monica Figueroa, and Josh Aldoriso.

MLA 2017 Annual Meeting

Orlando, Florida

February 22-26

Rosen Plaza Hotel



Renée McBride

University of North Carolina,
Chapel Hill

MLA Organ Crawl



Heading out on the bus

MLA's Annual Meeting always includes a local organ crawl just before the official beginning of the meeting. For the 2017 meeting in Orlando, Florida, we visited [Cathedral Church of Saint Luke](#), [St. James Cathedral](#), and [First United Methodist Church of Orlando](#). At each church our hosts talked about their instruments and music programs, demonstrated their organs by playing for us, and allowed interested organ crawlers to play, which many of us did.

see [Organ Crawl](#) — continued on page 19



Renée McBride playing at St. Luke's



Cathedral Church of St. Luke (Episcopal)

Organ Crawl — continued from page 18

At St. Luke’s we were hosted by assistant organist Michael Petrosch, who played two pieces: Bach’s Prelude and Fugue in A minor, BWV 551 and the Adagio third movement of Mendelssohn’s organ sonata, op. 65, no. 6. On this organ I enjoyed playing Franck’s manuals-only “Poco andantino” from L’Organiste. Full information about the history and specifications of the St. Luke’s organ, the last instrument built by the Tellers Organ Company of Erie, Pennsylvania, is available on the [church’s organ website](#). Our host at St. James Cathedral was Charles Thatcher, cathedral organist and Director of Music for both the cathedral and the Diocese of Orlando. Thatcher played several works to demonstrate the organ’s range of sounds. Here I enjoyed playing Bach’s Nun komm, der Heiden Heiland, BWV 599. The organ was built in 1985 by the Wicks Organ Company (Opus 6028) and restored in 2010, also by Wicks. Pictures of the restored organ being delivered in 2010 and of the cathedral’s beautiful interior may be seen in the [Orlando Sentinel](#).

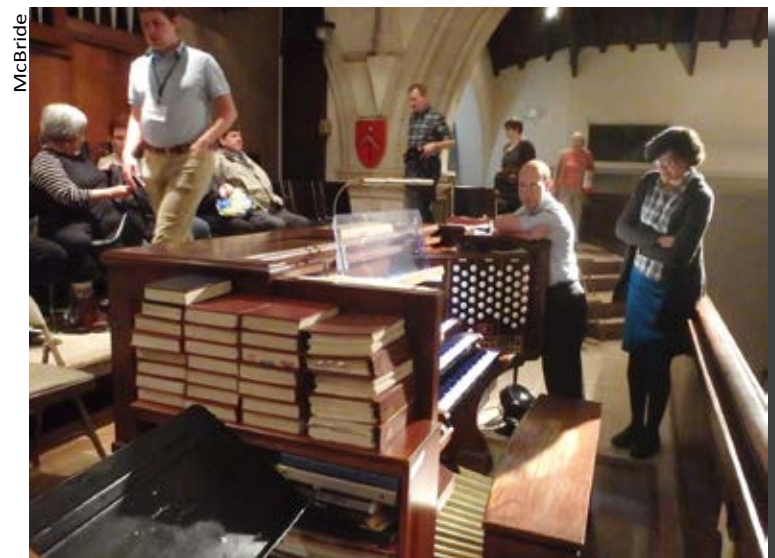
Our final visit to First United Methodist Church was hosted by church organist Linda Van Niekerk, who accompanied baritone Michael Shortal singing Malotte’s The Lord’s Prayer and played Dan Miller’s

see **Organ Crawl** — continued on page 20

Cathedral Church of St. Luke (Episcopal), Orlando, Florida



Tomoko Shibuya



Nara Newcomer



Organ Trio — (Clockwise from top left) Chuck Peters, Felicia Piscitelli, and Renée.

Organ Crawl — continued from page 19

arrangement of How Great Thou Art. Van Niekerk chose to perform different styles of music than we heard in the other churches in order to demonstrate some of her organ’s softer, lusher sounds. Here I once again played the Franck, which particularly shone on this instrument. A full history of the organ, originally built by Aeolian-Skinner (Opus 1410, 1962) and repaired and upgraded by Randall Dyer & Associates (Opus 89, 2009), with specifications, is available on the [Dyer website](#). ■

see **Organ Crawl** — continued on page 21



**St. James
Catholic
Cathedral,
Orlando**



Organ Crawl — continued from page 20

McBride



Charles Thatcher, Organist and Music Director, St. James Catholic Cathedral, Orlando

see *Organ Crawl* — continued on page 22

Organ Crawl — continued from page 21

McBride



McBride



*Linda Van Niekerk,
church organist*

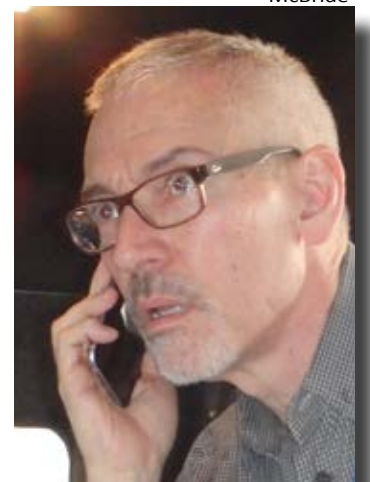
First United Methodist Church, Orlando

McBride



McBride

Heading "home"



*Chuck Peters, organ
crawl organizer*

MLA Big Band 2017

Photos by Renée McBride



SEMLA members in Orlando

Photos by Renée McBride



*Clockwise from above:
Diane Steinhaus, MLA
Convention Manager
extraordinaire;
Sarah Hess Cohen,
Sarah Dorsey,
and Mac Nelson;
Sarah Dorsey*

The Rosen Plaza Hotel

Photos by Renée McBride



3NINE: where Renee McBride got her tan!



John Brower and Ruthann McTyre enjoy a moment at Jack's Place Restaurant and Lounge



Baker



Baker



Baker



Baker



Baker



Baker

Baker



Baker



Baker



Baker



Baker



Baker



Baker



Baker



Baker



Baker



Baker



CALL FOR NOMINATIONS 2017 OFFICER ELECTION

The SEMLA Nominating Committee is soliciting nominations for two SEMLA officers:

Secretary/Treasurer
and
Member-At-Large.

Descriptions of SEMLA officer positions are in the SEMLA Officers' Handbook:

<http://sem-la.musiclibraryassoc.org/handbook.html>.

Nominations are due on Saturday, June 24, 2017.

Biographies of the candidates, voting procedures, and the ballot will be included in the August 2017 *Breve Notes*. Election results will be announced at the end of the October 2017 business meeting.

Please send nominations, or any questions you may have about this process to any member of the Nominating Committee: [Liza Weisbrod](#), Chair, Auburn University; [Sarah Hess Cohen](#), Florida State University; and [Sara Manus](#), Vanderbilt University.

Feel free to contact any members of the nominating committee with questions if you're considering running for office but wondering more about what is involved! Self-nominations are welcome. ■

SEMLA Oral History Project

Robena Eng Cornwell
University of Florida
Chapter Chair: 1989-1991

Transcribed by Sandra Davidson
of Living Narratives

Edited by Renée McBride

INTERVIEWEE: Robena Cornwell

INTERVIEWER: Peter Bushnell

DATE: 3/12/2010

LOCATION: University of Florida, Gainesville, FL,
George A. Smathers Library

LENGTH: 31 minutes

Robena Cornwell: Robena Eng Cornwell. Today's date is March 12.

Peter Bushnell: 2010.

RC: 2010. I'm being interviewed by Peter Bushnell for the MLA Southeast Chapter Oral History Project. Vital Statistics. Hm. I have been a librarian here at the University of Florida since September of 1978. Before that I was a public school teacher teaching general music and strings in the Alachua County public schools. I have lived all of my life in Gainesville, Florida. I went away to school, which I'll list in a minute, and then came back—was very fortunate to come back to an opening here at the University of Florida, and I've been here ever since. I am in DROP which means I have two-and-a-half years left until I completely retire from the state of Florida system. My education includes a bachelors degree from the University of Florida in music education. A masters degree from University of Florida in education—specialty music, and the AMLS from the University of Michigan in Music Librarianship, and that was probably one of the last years they offered that specialty, but I read recently they're offering it again. The main reason I went to library school was during graduate school here at UF, I was fortunate to take cello lessons from Marie Henderson who at that time was a librarian and the cello instructor. And we were talking

about Dvořák one day, and with my response to her question she said, "You should go to library school." And that's what I did, and I haven't regretted it at all since.

[Pause]

My instrument was violin, and then I switched to harp and was just taking cello as a secondary instrument.

[Pause]

Employment as you know has been at the University of Florida. Before that I was a public school teacher, and I spent all of my summers at Interlochen from the time I was a sophomore in college through the last year I taught. It was one of the most valuable experiences of my life, and it made a big difference in the reason I chose the University of Michigan. At Michigan I was fortunate to study with Bill Weichlein who at one time was the Secretary Treasurer of MLA, and he was the one who encouraged his students, of which there were four of us studying music librarianship, to attend the Music Library Association meeting in Boston. And again, without that experience I don't—I don't think I would have made it. I don't think I would have been associated with any organization, but it—it was just a totally different feeling going to those meetings than going to music ed—or education meetings.

I became interested in the Southeast Chapter because I received a newsletter, and I—Peter Bushnell was here at the University of Florida before I arrived, and I'm pretty sure I gave him a call to see if he was going to the Southeast meeting, which that year was in Tallahassee. And so we—and I—of course this was last minute, so I had to call Dale Hudson, who was the librarian at Florida State, and ask if it was too late to register. He

see *Oral History* — continued on page 31

Oral History — continued from page 30

said, “By all means come.” And Peter and I acquired a state car and drove there (laughs).

PB: Well actually it was—two state cars were going up and then one coming back.

RC: Oh did we do that?

PB: Right.

RC: Oh.

RB: We had to return a car to their motor pool.

RC: That’s right. That’s right. It was quite an experience, but as I alluded to, the atmosphere of the meeting was—was very warm. It was totally different than music education. There were actually papers, and people with whom to talk and—and complain and support, and it was just—was a very different experience. I think the first person besides Dale Hudson to ever talk to me was Janice Jenkins who is at Stetson University. And then of course Shirley Watts who is at Vanderbilt. And they—they have become longtime friends as have many people in the Southeast Chapter, but I guess I jumped ahead. About the profession, it...I would consider myself a librarian as opposed to either a musicologist or information specialist. As a librarian in music you all know that we do a little bit of everything especially in a small branch, as is the music library at University of Florida. We—we have regular circulation duties, we have reference duties, we supervise, we do some cataloging. No longer do I do cataloging, but before, we did all of the sound recordings ourselves, and all of the vertical file material. Which we still do the vertical file, but Peter—thank goodness—has taken over all of the sound recording and non-print formats for us which has been great. And we also have to deal with not only music students here but any other student, faculty, staff or general public who walks in the door. And so there’s always a variety of things to do and a variety of questions to answer, and a variety of people to help or assist. And I think that—that’s one of the main reasons I became a librarian, and I enjoy being a librarian. There is that variety. There is that opportunity to assist. There is that opportunity to learn from others and to gain—gain more knowledge.

[Pause]

I always thought that if I came to the University of Florida we could develop into a much larger library. And of course the—the goals were to be more like the New York Public Library, Indiana, Cincinnati, Stanford, Yale, Michigan, and the list goes on. But of course, being in the state of Florida it’s—you’re dependent on the state legislature, you’re dependent on building restrictions as is everybody, and it—it’s been quite limited here. As a matter of fact one of our—what I consider a crisis is that we have a floor load issue at the music library which started out as a reading room. And that—and that was an accomplishment. To get the advancement from a reading room to a library where we can collect, we can preserve, as opposed to being a reading room. But with that became the problem of the floor. The floor was never made or built to support the weight of all of our sources. That has been a limitation into—as to what and how much we can purchase, and of course how much we can have inside the facility at one time. We—we send things to offsite storage right now, and the turnaround time is very good. It’s within 24 hours, but still it limits on browsing. So we’ve become basically a closed stack library, but yet half of—over half of the collection is in open stacks. So it’s a little confusing for patrons, and that’s one of our goals is to try to educate our users to use the online catalog, and that’s been very interesting. And as soon as we learn one system it seems that the state decides to go with another, and it’s a whole new set of issues which have always been challenging to me and hard for me to keep up with it. But again, with the assistance of colleagues both here—on campus and off—it’s—it’s made the transitions I wouldn’t say easier...I would say less taxing or—and enjoyable actually. It’s kind of fun to call your colleague and learn the ins and outs of things.

[Pause]

Where do I see—or how did technology influence or impact my work or the profession in general? Of course the Internet—being online, computers in general, have made the biggest impact. And—and I say every other day now, I don’t think I could have ever done this job

see *Oral History*— continued on page 32

Oral History — continued from page 31

without the use of OCLC and the Internet. And—and not necessarily to answer questions, but to acquire more knowledge so that I know how to answer a question, or I have an idea where to go look for an answer to help someone. And of course you always learn something every time you search out or at another location, at another library. You have access to another library's information. It enriches you. It enriches your patrons. It's a real eye-opener. So I think that, that has been the best thing for us in the profession, to have this ability. Of course IM(?) has changed a lot. I must admit the University of Florida library is a bit behind. We are still using turntables and cassette players, CD players, DVD players. We even have a laser disc player, a reel-to-reel, a 78, which is portable. And because it's very hard for me—it always has been and it continues to be very hard to get rid of something because you never know when that one patron is going to come in and maybe wants to do research on something that used to be, or something that no longer exists or is not accessible. So I—it's very difficult to—to get rid of things.

[Pause]

Should I talk about the—

PB: —Well—

RC: —Chapter now? Or did you want me to ask you—

PB: Well are there any natural disasters that have impacted our work?

RC: We—national disasters—we're always on call every year for a hurricane. And being in a separate building, it's—it's my responsibility to be the emergency coordinator for that area of the building. Which has been challenging because you also have to deal with the building manager where you're located and the library building manager or facilities person, emergency person. So there's always that question, "Where do you go for this? Who's going to help you with that?" As far as the hurricanes go again we're—we are on call every year. We have sandbagged. We have taped. We have plasticated or vel—what is that stuff called? Velcroed?

PB: Oh Velcro?

RC: Not Velcro...it's the roll of...Visqueen!

PB: Visqueen.

RC: Visqueen. Yes. But—knock on wood—we've never had to deal with one that has been as devastating as the ones they've had in New Orleans, Alabama, Georgia or tornadoes—all of that. We did have a flood that was unexpected, and I just happened to be working on a Saturday morning. I was by myself though, and all of a sudden I heard rushes of water, and it was (laughs) a pipe had burst because of the rain. And we were on the second floor. The pipe was on the third floor. It came through, and it rushed down in the M's against the wall. Thank goodness we had school newspapers there. I just started padding everything and removing books. We have a great preservation office. They took care of anything that was damaged by water. We lost very few items for that. But as far as that goes...I don't think we have—we did have the incident—not in the music library, but with me being over at the main library one morning for a meeting with an associate director. And a disgruntled paraprofessional came in and started shooting. He was actually looking for the associate director with whom I was meeting, but the secretary forgot where we were and thought we were in a large meeting room, and so that's where the disgruntled employee went. He did quite an amount of damage. Injured critically—well not critically—very seriously injured our director of libraries and other people in the reference area. I must say that—that definitely was a crisis. I wasn't actually in the room, but I heard everything. I heard people screaming, and it was pretty traumatic.

PB: I can imagine. And I was taking the day off.

RC: Oh gosh were you lucky (laughs).

PB: I was—well, it was North Band Festival for FBA.

RC: Oh. Mhmm. Well and—and that's a—Peter brought up another point about being a music librarian. You still are able to perform and make use of your past

see *Oral History*— continued on page 33

Oral History — continued from page 32

by being a music librarian. You're—you're always looking at new music, old music, new sources, and it's—it's a great tie between what the past and what your current is. Is that—did I cover everything?

PB: I think yes.

RC: Oh one thing that I'm afraid of—envisioning the future of music librarianship. I'm afraid that people are going to lose touch with actual sight, touch, feel, smell of original manuscripts, writings, sources because of the Internet, because of scanning. And it is—it's just not the same. There are little things on the page that you may not see if it's on a screen in front of you, and that's—I think that's—that's one thing that I fear and I hope will—will not happen. That people will still be able to use sources we'll—we'll improve preservation enough and people will have the patience to—to deal with these and to wait for items to arrive or to go and visit and see instead of having everything delivered to their desktop.

PB: I think that's something in general—people need to be more patient.

RC: Exactly.

PB: And take the time to research.

RC: Mhmm. And that's—that's a difference we've seen in patrons too, and the way they use the library. I'm—I'm glad to see that or experience the fact that some of the students now are interested in long play records. And they will use the equipment pretty correctly, but it's—it's still—every time someone goes and sits down I cringe. Because again I'm afraid of the preservation of the item, and if it will still be around in 10 more years. But you're right. Everyone needs to slow down and how to be patient. And that's actually that—that's one thing I've found about people in the Southeast Chapter. That they are patient. In the... on...for the most part they—they care. They listen to others. They're willing to share. They're not selfish, and they're—they're fun.

PB: And we also have some very enthusiastic members of our chapter.

RC: Well true, and—and we need to—to have those people because that's how we—I think we got recognized by MLA, the larger organization.

PB: Oh yes.

RC: Without those go getters and vocal members, we wouldn't be where we are. And many of them have served MLA as well as serving the Southeast. And many have gone on to other professions out—within librarianship but outside of the music library. Specifically administration, which I don't think I would ever do or would want to do. So more power to them.

PB: I know I would not want to be an administrator because I am—I'm a cataloger, and I enjoy it.

RC: That's right. And it's—it's hard enough just being in charge of a branch even though it's small, it's stressful at times and—as most of the Southeast Chapter members know.

[Pause]

My work with the Southeast Chapter—I've told you why I became a member with the chapter. I was very fortunate and very humbled by the fact that I was able to serve as Secretary Treasurer from 1982-'86. And we went through a lot of account changes then. I think it all got organized during that time. It was great to work with the chairs during that period, especially with Alan Gregory, who is now at the Library of Congress. And we miss him very much in the chapter. But he—I think he gave a lot to the chapter at that time. It was—it was good for all of us. And then, following the other two Florida librarians who served as chair, I was able to serve as chair from '89-'91. And that—I thought that was quite interesting that Dale Hudson served as chair followed by Nancy Kobialka who is now Zvac, and then I served. We were sorry there wasn't another one to follow behind us because we—I think it was a good few years there. And then I was able to be a member at large, and I served as chair of the Nominating Committee and on the Nominating Committee various years. The most memorable experiences I think were when I was able to share information through a panel discussion on—on

see *Oral History*— continued on page 34

Oral History — continued from page 33

the online systems. And that was a joint meeting with Texas in New Orleans. That was in '86. And then a panel to discuss copyright. Something—that's a topic and subject I—I really want to learn more about. It's very confusing to me, and I think I'm—I'm on the side of being too cautious. But, but—

PB: As a cataloger I am on the cautious side also.

RC: And we appreciate that very much. But that's—again young people need to learn about the importance of copyright to follow the guidelines. And then, and then the 2005 meeting which was our 35th anniversary in Memphis, and for which I was able to be on the—the Program Committee. It was great to work with Anna Neal and with Leslie Kamtman as well as Neil Hughes and all of the others. I really hesitate to mention names because I'm afraid I'm going to leave somebody out (laughs) but those were very memorable experiences. And of course all of the people you meet from all over the Southeast—we're very scattered, we're very few and far between. Gosh, the Tennessee people—Pauline Bayne and Tim Gmeiner and of course Shirley Watts...the original members of the Southeast Chapter. They're the ones who got it all started...Kathy Logan...Bela Foltin. So it's just—it brought back a lot of memories to try to think about this event today, the interview.

[Pause]

There was a—a question on the list about what was distinctive about the Southeast Chapter as compared to other chapters of the Music Library Association. I think the camaraderie and the fact that we are very close to each other, but yet so far apart. We only meet once a year and then at the national meeting for a brief time if we can, but we stay in touch. I think some of my very closest friends are members of the Southeast Music Library Association which I really cherish and hope continues even after I'm—I'm not at the University of Florida or I'm unable to go to meetings. It's a very open chapter as I mentioned. We do share. I don't think anyone is afraid to say anything (laughs), which sometimes is a real eye-opener to me, as well as ear opener, but I don't believe we've ever had any disagreements that haven't been resolved.

PB: And resolved in a friendly fashion.

RC: Yes. Yes. Yes. I don't think anyone is an enemy of anybody's. And we do share. We support each other. I think that's—that's the main thing that's different.

[Pause]

I think I've already spoken about achieve—what I feel were achievements.

PB: Well and also—and since your main has been with the chapter, and I know when possible you've gone to the national meetings, but—

RC: Oh with the national I—I was able to serve on the Small Academic Libraries Committee, and that was in part because of Alan Gregory and also Nancy Zavač. They were active in it, and I—I also started going and became active. And then the Education Committee—the directory of libraries offering degrees in music—I was fortunate to work with Dick Griscom on that, and that is an online only item. But before that I forgot all about the fact that Shirley Watts had compiled the directory of music libraries in the Southeast, and then the second edition I took over from Shirley and learned a lot from her about compiling directories. So it led into the MLA directory, and—and too, I was assisted with a recommendation from Laura Dankner, and so was asked to—to assist with that with the Education Committee. So I think—I think that's it. It's been a great pleasure to work with everyone in the Southeast Chapter. I think it's—it's the greatest group of people to be associated with, and greatest librarians. And thank you very much for the opportunity.

END OF INTERVIEW ■


 The logo for semia, featuring the word "semia" in a lowercase, sans-serif font. The "se" is in a light blue color, and "mia" is in a darker blue.

Member News

Transitions

Keith Knop joined the University of Georgia Libraries as the Music Cataloging Section Head on April 1st. In this position Keith will perform and oversee the cataloging of music scores, music sound recordings and moving image materials. Keith comes to the University of Georgia Libraries from the Warren D. Allen Music Library at Florida State University where he has served in the cataloging department for over 10 years.

The University of Georgia Library staff, particularly that of the Music Library and the Music Cataloging Section, enthusiastically welcomes Keith Knop to Athens!

Peter Shirts (University of Hawaii at Manoa) has accepted a position at Emory University in Atlanta and will begin working there June 15. Peter is a graduate of the SILS at the University of North Carolina and was formerly a Carolina Academic Library Associate. Welcome back to the Southeast, Peter, and best of luck to you in your new job!

The 30 **University System of Georgia** libraries will be migrating to the Ex Libris *Alma* system with a *Primo* discovery layer in May.

Sonia Archer-Capuzzo will begin working full-time as a Lecturer for the Library and Information Studies Department at the University of North Carolina at Greensboro in August

Cynthia Miller will be retiring from the University of Alabama at the end of May and is planning to move back to New York City, where she and Raphe lived for many years. Cynthia says, "Being part of SEMLA has been wonderful in so many ways. I always look forward to our conferences which are so much fun and where I always learn so much, and I fondly remember hosting all of you in Tuscaloosa. Thanks for your friendship and for all the great times! I will be thinking of you enviously in New Orleans! *Laissez les bon temps rouler!*"

Enjoy your retirement, Cynthia!

Professional Development

Jacob Schaub (Vanderbilt University) was recently elected Treasurer-Elect/Treasurer for the Music OCLC Users Group (MOUG). Congratulations, Jake!



Poster Sessions at Orlando (above left to right) — **Sara Nodine** (Florida State University) presented "Achieving Balance: Triumphs and Trials of Collection Management"; **Carey Huddlestun** (Kennesaw State University) presented "Just Tell Me What You Want: Collection Format Preference of Music Faculty."

SAVE THE DATE!

*Howard-Tilton
Memorial Library*

at

Tulane University

is pleased to invite

SEMLA and TMLA members

to

New Orleans

for our

2017 Joint Meeting.

Pre-conference and conference sessions will be held October 12-14, 2017 on Tulane's Uptown Campus. A block of hotel rooms has been reserved at \$124/night plus state and local taxes (currently 15.75%+\$1 occupancy tax). More details about the hotel and travel will be made available this summer.

SEMLA/TMLA Annual Meeting 2017 Call for Program Proposals

The SEMLA/TMLA 2017 Program Committee is currently accepting proposals for presentations for the upcoming joint SEMLA/TMLA Annual Meeting in New Orleans, Louisiana, October 12-14, 2017.

If you are interested in submitting a presentation proposal for this meeting, please include a title and a brief abstract of its projected content, and whether this would fit best into a 30-minute or 45-minute time slot.

Please submit all proposals to the SEMLA/TMLA Program Committee Chair, Laura Williams:

laura.williams@duke.edu

Note that any co-presenters will be required to register for the SEMLA Conference as well, even if only for a single day.

Program Committee:

Laura Williams, Chair (Duke University)
Keith Chapman (Rice University)
Felicia Piscitelli (Texas A & M University)
Sara Outhier (University of North Texas)
Lindsay Million (Middle Tennessee State University)
Lisa Hooper (Tulane University)

**The deadline for submissions is
Monday, May 22, 2017.**

SEMLA Invites Applications

for the

Pauline Shaw Bayne Travel Grant

I. The grant supports portions of the expenses related to attending this year's annual chapter meeting in **New Orleans, LA, October 12-14, 2017**. The application deadline is September 1, 2017.

The Travel Grant may be awarded for up to \$500. Reimbursable expenses include: conference registration; lodging for the two nights of the conference (Thursday and Friday) at one-half of the double occupancy rate; subsistence expenses ("Meals and Incidental Expenses") at the [CONUS](#) rate for one full day (Friday) and two partial days (Thursday and Saturday); travel by car/plane/train/bus, generally by the least expensive method. The request for reimbursement must be submitted to the SEMLA Secretary-Treasurer by December 22, 2017.

The grant winner is expected to join SEMLA at the appropriate level prior to attending the conference. Dues are only \$5 for students and \$15 for others.

Supporting our colleagues' involvement in the life of the chapter is a priority! **Please note that music library paraprofessionals, support staff, and library school students are eligible** for this opportunity and are encouraged to apply.

Applicants must reside at the time of the meeting in one of the states or territories comprising SEMLA (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and Puerto Rico), and also be in at least one of the following eligible categories:

- a) A graduate library school student (by the time of the conference in October 2017), aspiring to become a music librarian;
- b) A recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian;
- c) A music librarian (holding a Master of Library Science degree or qualifications granting an equivalent status at her/his employing institution, e.g. a certified archivist with other graduate degree working extensively with music materials) in the first two years of her/his professional career, or;
- d) A library paraprofessional/support professional working with music materials as a significant portion of his/her job responsibilities.

Applicants in categories a-c must not have attended more than one prior SEMLA meeting before applying for the grant. This restriction does not apply to paraprofessionals/support professionals.

see [Travel Grant](#) — continued on page 39

Travel Grant — continued from page 38

II. Applicants must submit the following to arrive by September 1, 2017:

1. A letter of application that includes an explanation of the reasons for attending the SEMLA annual meeting, a justification of financial need, and a budget. (The single or double room rate in New Orleans, LA, is \$124.00 plus 15.75% +\$1 occupancy tax per night. Discounted rates for parking may be available closer to the conference time.) For those applicants currently working in libraries or archives, justification of financial need must include information that one has sought financial support from one's employing institution to attend the meeting and that such a request was either denied or insufficiently met;
2. A current résumé or vita;
3. One letter of support. Where applicable, it should be from a current supervisor.

Award recipients who are not already members of SEMLA are expected to join prior to attending the October meeting. Join online at the [SEMLA website](#). Annual student membership in SEMLA is currently only \$5.00; a regular membership is \$15.00.

Hotel accommodations will be funded at the double-occupancy rate (\$124.00 plus 15.75% +\$1 occupancy tax per night) i.e., one-half of the room cost plus taxes.

Send application and supporting materials either electronically (preferred) as Word attachments or via U.S. post (priority mail), to arrive by **September 1, 2017** to:

Sara Nodine
Allen Music Library
Florida State University
122 N. Copeland St.
Tallahassee, FL 32306

If you have any questions, please contact Sara by email or phone (850-644-4698).

Recipients will be notified no later than September 11, 2017 and announced on SEMLA-L immediately thereafter. Please note that SEMLA may elect to pay directly for travel and hotel expenses on the recipient's behalf and only supply the balance, if any, of an award following the New Orleans meeting. If mileage for a personal vehicle is awarded, it will be paid at the current IRS rate at the time of the conference. (The business standard mileage rate beginning January 1, 2017 is 53.5 cents per mile.)

The logo for SEMLA, featuring the word "sem" in a light blue color and "la" in a dark blue color, all in a lowercase, sans-serif font.The logo for SEMLA, featuring the word "sem" in a light blue color and "la" in a dark blue color, all in a lowercase, sans-serif font.

Don't Forget...

Just a reminder!

If you have not yet paid your dues for the 2016-2017 membership year, you are currently in arrears. Please note that if a member is in arrears for one year, his or her membership is considered terminated.

You can pay dues online via PayPal at <http://semla.musiclibraryassoc.org/app.html> or by check (made out to SEMLA and sent to Amy Strickland at the address below). The dues rates are as follows:

Regular (individual) members: \$ 15.00

Student or retired members: \$ 5.00

Institutional members: \$ 20.00

If you have questions or comments, please contact Amy Strickland.

Amy Strickland

SEMLA Secretary/Treasurer
Marta and Austin Weeks Music Library
University of Miami
5501 San Amaro Drive
P.O. Box 248165
Coral Gables, FL 33124
a.strickland@miami.edu

Southeast Chapter, Music Library Association
Interim Business Meeting
Orlando, FL
Chris Durman, Chair, presiding
February 23, 2017
31 in attendance

1. Call to Order – Chris Durman

Chris called the meeting to order at 7:07 pm.

2. Welcome new members and first-time attendees

Two new members were welcomed: Monica Figueroa, music cataloging librarian at UNC-Chapel Hill, and Erin Bandle, MLIS student and music library employee at Florida State.

The membership also welcomed Josh Aldoriso, music library employee at the University of Tennessee and first time business meeting attendee.

3. Approval of minutes, October 22, 2016, Durham, NC

David Hursh moved to approve the minutes, and Sarah Cohen seconded. The minutes were approved.

4. Treasurer's Report – Amy Strickland

See [page 44](#) for body of report.

5. Best of Chapter Committee – Sara Nodine

Sara announced that Scott Phinney and Lynne Jaffe had joined her on the Best of Chapter Committee. They will be calling for nominations for presentations from the 2016 SEMLA meeting at Duke. She also reminded everyone that Mac Nelson and Stacey Krim from UNC-Greensboro were selected for this year's Best of Chapters session at MLA for their presentation from the 2015 meeting at the University of Georgia.

6. Future SEMLA meetings

- 2017 - Tulane University, New Orleans, LA – Lisa Hooper

This will be a joint meeting with the Texas Chapter of MLA. Lisa announced the membership of the Local Arrangements Committee, which she is chairing: Laurie Phillips (Loyola), Lindsey Reno (University of New Orleans), and Jeannette Thompson (Tulane). The hotel will be the Holiday Inn Express on O'Keefe Avenue in the central business district, which is within easy walking distance of the French Quarter. She is working on transportation between the hotel and Tulane. There is a charge for parking at the hotel, but Lisa is working on negotiating a discount. There has been no decision made yet on the banquet, and more details on that along with options and costs for transportation from the airport (including bus, taxi, Uber, and Lyft) will be forthcoming.

see *Minutes* — continued on **page 42**

Minutes — continued from page 41

Lisa said that Laura Williams (Duke) will be chair of the program committee, which will consist of three members from SEMLA (Laura, Lisa Hooper, and Lindsay Million (Center for Popular Music)) and three members from the Texas Chapter, including their chair, Keith Chapman. The two other members will be announced later. A call for presentation proposals will be sent out in March.

Lisa said that the Texas Chapter wants to contribute toward the expenses for the meeting, and that the details will be worked out later.

- 2018 – Florida State University, Tallahassee, FL – Sara Nodine et al.

Sara said that the date for the meeting is to be announced; there is no fall break at FSU, and they don't yet know the football schedule, so they haven't found a good weekend in October yet. More details on the meeting will be coming as soon as they have them.

7. MLA 2018 in Portland, OR – Diane Steinhaus

Diane said that the hotel for MLA 2018 is the Hilton Downtown Executive Tower, which is a block from the light rail line for easy transportation to and from the airport. Diane reminded everyone that the meeting will be held at the end of January, a month earlier than we normally meet. Chris Durman asked if this was the beginning of a trend, and Diane responded that this was a one-time change due to the availability of the hotel. She said that more information about MLA 2018 would be given at the MLA Business Meeting on Saturday.

8. Diversity Scholarship Fund Donation and the Big Band Donation – Chris

Chris thanked the membership for their generosity in both donations, and shared notes of thanks from MLA. He added that we have been officially thanked as sponsors in the program. It was also announced that there would be a poster at the closing reception acknowledging our support of the Big Band.

9. Discussion Concerning Travel Grant to National Meeting – Chris

Chris stated that there had been a suggestion that SEMLA provide a travel grant for attendance to the national meeting. Other chapters such as the Atlantic chapter have done so. He asked for input from the membership.

One person asked about using the Pauline Shaw Bayne Travel Grant funds for this purpose, but Scott Phinney noted that in the SEMLA bylaws that the travel grant is set aside for SEMLA meeting attendance. The bylaws would need to be amended to allow those funds to be used for something else.

Diane Steinhaus suggested speaking with other chapters about how they are providing travel grants to MLA, and offered to be part of a task force to investigate this issue. Monica Figueroa and Sara Nodine (representing the SEMLA board) volunteered to participate in this task force.

Renée McBride asked if the qualifications for this grant should be the same as those for the SEMLA travel grant, which considers only graduate library school students, recent library school graduates, music librarians in the first two years of their professional careers, and/or a library paraprofessional who works with music significantly. She suggested perhaps extending the qualifications to allow for librarians in the first three years of their professional careers.

Philip Vandermeer suggested looking into getting an MLA grant to support travel funding, since such grants have been used for this purpose in the past. He also said that since SEMLA's accounts are healthy at the moment, we should put the money to good use.

see **Minutes** — continued on page 43

Minutes — continued from page 42

David Hursh asked if the Pauline Shaw Bayne Travel Grant funds were in a separate account or were just separated in the bookkeeping. Amy replied that they are in the same accounts as the rest of SEMLA's funds, and that she keeps track of them separately in the ledger. There was discussion about creating an endowment, but it was noted that a \$25,000 endowment only returns \$1,000, while a \$50,000 endowment, which makes for a better return on investment, would take a lot of time to acquire.

Amy asked if the membership thought it would be worth looking into investing in CDs to boost SEMLA's finances faster, but it was agreed that such an investment wouldn't make financial sense at this time.

Chris asked the task force to investigate this issue and make a report to the membership at the fall meeting.

10. Marty Rubin (Audio Buff) letter of appreciation – Chris

Chris announced that Marty Rubin, of Audio Buff, had passed away recently. Neil Hughes contacted Chris about Marty's passing, and said that Marty was one of the past sponsors of SEMLA receptions—and at one point was our only sponsor. Neil suggested writing a letter of condolence on behalf of the chapter, and Chris did so. Chris requested that the membership inform the board when similar situations occur so that the board can respond appropriately.

11. New Business

- Liza Weisbrod, who was unable to attend the business meeting, asked Chris to announce that she and the other members of the nominating committee (Sara Manus from Vanderbilt and Sarah Cohen from FSU) are seeking nominations for two positions on the SEMLA board: Member-at-Large and Secretary-Treasurer. Elections will be held at the fall SEMLA meeting. Chris explained that the position of Member-at-Large has two primary tasks: in their first year, they chair the program committee for the annual SEMLA meeting; in their second year, they chair the nominating committee.
- Amy took the opportunity to describe in more detail the duties of the Secretary-Treasurer, and explained that she is working to make the transition into this position easier in the future. There was discussion about possibly splitting the role into separate Secretary and Treasurer positions, but Amy and as well as previous Secretary-Treasurers in attendance agreed that the Secretary part of the position did not require a great deal of work, and that the Treasurer portion was the more time-consuming role. Amy explained that she is working on making the Treasurer portion easier, and recommended allowing for a more gradual transition between the old and new Secretary-Treasurer in the future. It was suggested that while the new Secretary-Treasurer officially takes the position at the close of the meeting at which he or she is elected, the past Secretary-Treasurer could continue in the role "ex officio" until the national meeting, to allow for a smoother transition of the position.

12. Announcements

There were no announcements.

13. Adjourn – Chris

Chris adjourned the meeting at 7:58 p.m. Grover Baker took photos of the new members/attendees and of all of the business meeting attendees. **E**

**Southeast Chapter of the Music Library Association
Treasurer's Report
For period October 18, 2016 to February 17, 2017
Submitted by Amy Strickland
Orlando, FL February 23, 2017**

Net Worth as of October 18, 2016	\$35,331.12
INCOME	
Travel grant donations	\$15.00
General fund donations	\$45.00
Annual conference registration/ banquet	\$280.00
Annual preconference workshop registration	\$85.00
Annual conference sponsorships/ donations	\$100.00
Interest on savings account	\$2.28
TOTAL	\$527.28
EXPENSES	
Annual conference/ preconference workshop expenses	\$9,807.07
<i>Reimbursement to Duke for expenses above sponsorship amount</i>	<i>\$5,548.00</i>
<i>Catering (except banquet)</i>	<i>\$3,051.71</i>
<i>Workshop instructor hotel</i>	<i>\$507.36</i>
<i>Instructor honorarium</i>	<i>\$400.00</i>
<i>Banquet performers' payment</i>	<i>\$300.00</i>
Donation to MLA Diversity Scholarship Fund	\$1,000.00
Donation to MLA Big Band for MLA 2017	\$1,000.00
Refund of conference registration	\$115.00
Postage and bank fees	\$45.31
PayPal fees	\$1.34
TOTAL	\$11,968.72
Checking account balance as of 2/17/2017	\$5,167.41
Savings account balance as of 2/17/2017	\$18,403.62
PayPal balance as of 2/17/2017	\$318.65
Net Worth as of February 17, 2017	\$23,889.68

Travel Grant Summary as of 2/17/2017	
Balance (as of 10/18/2016)	\$3,832.33
Donations	\$15.00
Portion from Dues	\$30.00
Balance (as of 2/17/2017)	\$3,877.33

Paid Membership as of 2/17/2017	
Individual Members	83
Institutional Members	5



Baker



SEMLA
Southeast Chapter of the Music Library Association
Membership Application Form

Name:

E-mail Address:

Institutional Affiliation:

Preferred Mailing Address

Street Address:

City, State, Zip:

Is the above address an institution address or a home address (circle one)? Institution Home

Phone:

Fax:

Are you currently a member of the national Music Library Association (circle one)? Yes No

Membership categories (circle one):

Regular \$15.00

Student \$5.00

Retired \$5.00

Institutional \$20.00

Please make your check payable to SEMLA and mail it along with this form to:

Amy Strickland
SEMLA Secretary/Treasurer
Marta and Austin Weeks Music Library
5501 San Amaro Drive
P.O. Box 248165
Coral Gables, FL 33124

A membership form with an online payment option (PayPal) is also available on the SEMLA website at:
<http://sempla.musiclibraryassoc.org/app.html>