



Interview with Pauline Bayne

By John Druessedow

John Druessedow: Retirement constitutes a significant transition. I have found from personal experience that it tends to give one a newish identity. Persons who are still working will typically greet the new retiree (and for some time after the “newness” fades) with “How are you liking retirement?” or some variation of this theme. For the retiree, it provides an opportunity for reflection and self-determination. (“Do I really like retirement? Just what am I doing with my Time, Time, Time?") Such reflection can continue for some time.

So, here’s the first question for you, Pauline. You have been a mainstay of the University of Tennessee library system ever since you became a music librarian. How did you get interested in music librarianship specifically, or, just what led you down this path?

Pauline Bayne: While studying for a master’s degree in music history & literature at Northwestern University, I was introduced to a music library and several very fine music librarians: Stephen Fry, Shirley Emanuel, and Don Roberts. I considered pursuing a Ph.D. there, but discussions with the librarians led me to plan for a library science degree instead. Then I looked for some beautiful places that had good information science and music schools—ending up, happily, at the University of North Carolina, Chapel Hill. There Kathy Logan and Jim Pruet, two excellent mentors, influenced me. Being a music librarian appeared to be the perfect choice to combine my training in music education, piano, and musicology with my interest in academic libraries. And, it has turned out to be the perfect career for me.

John: You evidently got off to a great start, and I’m sure this helped you build your very impressive résumé. Of all the things you have done for your library and for music librarianship in general, what would you consider the most significant or memorable?

Pauline: It was a great pleasure and honor to be the fiscal officer and member of the Board of Directors for the Music Library Association from 2003-05. Active participation in MLA committees and SEMLA offices and committees has been rewarding. I commend every music librarian to take an active role in our associations. The friendship of colleagues and achievements of working together are sustaining activities, important to our careers and to our libraries.

Back here in Knoxville some of the highlights have been building the music collection, creating the *UT Song Index* and *Analysis Index*, retaining the music library as a branch in the music building, and getting it named for an outstanding faculty member, George F. DeVine, who inspired students by bringing them into



Pauline Bayne and John Druessedow at MLA in Chicago.

the library and introducing them to scholarship first hand. I was only the second music librarian at UT, after Ann Viles (1970-72), so I’ve had almost 36 years to build collections and have wonderful interactions with students, faculty, and librarians here. It has been a great experience.

On the campus, I was honored to serve as Secretary of the Faculty Senate from 1976-79, and I was the first woman to serve as its President in 1980-81.

John: Your talents obviously were recognized early on, and also, early in your career, you were instrumental in the founding of SEMLA. Could you tell us about that?

Pauline: Our chapter had its organizational meeting in Atlanta (1970 at SELA) and then an initial meeting in 1972 at Chapel Hill, NC, but those events occurred before I had entered the field.

— Continued on p.6

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SEMLA

Southeast Chapter of the Music Library Association

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All photos in this issue were taken by Lenny and Darlene Bertrand.

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 territory of Puerto Rico.

Membership Information

Membership in SEMLA is available at three levels: Personal (\$10.00 U.S.), Institutional (\$15.00 U.S.), and Student (\$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, and corrections and updates to:

Scott Phinney
SEMLA Secretary/Treasurer
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School of Music
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Columbia, SC 29208

SEMLA Web Site

Nara Newcomer, Web Editor
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Breve Notes (Newsletter)

John Leslie, Editor

Breve Notes is published electronically on the chapter website three times a year: January, April, and August. Send submissions to:

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SEMLA-L

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FROM THE CHAIR

Anna Neal

University of Memphis

It was great to see so many of you in Chicago. We're always impressively represented at MLA by SEMLA colleagues making presentations, chairing and serving on committees and round tables, and holding national office. We've infiltrated at all levels! With budget crunches everywhere and cutbacks in virtually all schools and libraries, it seems particularly important to maintain professional ties and share our experiences and expertise.

And speaking of budget crunches—how's that economy working for you? The belt tightening at the U of M so far has included freezing open positions, offering buyouts to faculty and staff, and reducing budgets in all divisions. So talk about opposites—the lushness of the earth is on display with new growth everywhere, while growth is coming to a screeching halt at the library. We've begun a serials review that will cut 30% of standing orders and print journal subscriptions. 30%! Yikes!

So what's a girl to do? Well, turn to pleasant thoughts of all things SEMLA, of course. With all that new growth outside, it's fun to think of other new growth. We discussed several areas of growth at our interim chapter meeting, from workshops to histories to technology.

Our Educational Outreach Program, which had such a successful launch at the 2008 Greenville conference, is set to become a regular offering. The committee looking into future workshop possibilities recommended that we offer a pre-conference for annual meetings in locations where sufficient numbers of participants could be expected. They also recommended expanding to offer workshops through other venues, such as state associations, and introduced some guidelines for increasing the number of SEMLA members qualified to be EOP teachers. Thanks to committee chair Grover Baker (Middle Tennessee State University) and members Sarah Dorsey (University of North Carolina-Greensboro), Alicia Hansen (Loyola University), David Hursh (East Carolina University), Sara Manus (Vanderbilt University), and Holling Smith-Borne (Vanderbilt University).

The SEMLA Oral History Project is growing, under the direction of Jenny Colvin, to include all past chairs. Several have already been interviewed, and many volunteer interviewers signed on at the interim meeting as Jenny handed out information for those still to be contacted. The full collection will be a very special SEMLA package.

Beginning with the 2008 annual conference, we've had a committee investigating new uses of technology that might benefit SEMLA, primarily for communication and outreach.

Thanks to chair Ashlie Conway (University of South Carolina) and members Sarah Dorsey (University of North Carolina-Greensboro), Nara Newcomer (East Carolina University), and Jenny Colvin (Furman University). At our interim chapter meeting, we voted to have the committee pursue establishing SEMLA as a "group" in Facebook. SEMLA-L and Breve Notes remain our official means of communication and information, but Facebook will offer additional opportunities for networking and outreach.

The same committee is also producing a new brochure for SEMLA and brought samples to the interim meeting. We voted for the committee to follow the direction they've begun and to produce a brochure that could be used electronically and in print.

Other new technology will involve online fee payment. Secretary-Treasurer Scott Phinney researched some options, and we voted to begin using PayPal for dues and conference registration payments.

And the SEMLA family is growing as well. First time attendees Shelley Rogers (University of West Georgia), Renee McBride (University of North Carolina-Chapel Hill), and Laurie Neuerburg (University of North Carolina-Chapel Hill) were part of our interim meeting. Welcome!

Okay, after the paragraph about budget cuts, I was desperately seeking silver linings; but now I'm feeling a little buoyed by the reminders of SEMLA friends and the positive outlook for so many SEMLA endeavors.

Member News

Harry Eskew was one of the leaders in a Hymnody Symposium at Converse College in Spartanburg, South Carolina, January 28-31, celebrating the Bicentennial of the birth of William (Singing Billy) Walker. He also led a service of celebration at Singing Billy Walker Day at Morningside Baptist Church in Spartanburg on March 15. Walker published for the first time the words and music of "Amazing Grace" together in his *Southern Harmony* (1835).

David Hursh has published a new book along with Chris Goertzen, *Good Medicine and Good Music: A Biography of Mrs. Joe Person, Patent Remedy Entrepreneur and Musician, Including the Complete Text of her 1903 Autobiography*. It can be ordered from the McFarland online catalog: <http://www.mcfarlandpub.com/book-2.php?id=978-0-7864-3459-6>

Laurel Whisler has been named College Librarian at Cornell College in Mount Vernon, Iowa, effective July 1, 2009.



SEMLA in Chicago.

Call for Nominations 2009 Officer Election

The SEMLA Nominating Committee is soliciting nominations for two offices: Member-At-Large and Secretary/Treasurer. Candidates must be members in good standing of SEMLA. Candidates for Secretary/Treasurer must also be members in good standing of MLA. Detailed descriptions of both offices are available on the SEMLA website: <http://personal.ecu.edu/newcomern/sempla/handbook.html>. Biographies of the candidates, ballots, and voting procedures will appear in the August 2009 issue of *Breve Notes*.

Election results will be announced at the conclusion of the business meeting in October.

Please send your nominations (or questions) to any member of the Nominating Committee by June 15th:

Grover Baker, Chair
Center for Popular Music, Middle Tennessee State University
gbaker@mtsu.edu

Leslie Kamtman
University of North Carolina School of the Arts
kamtml@unca.edu

Mac Nelson
University of North Carolina, Greensboro
wmmnelson@uncg.edu

SEMLA Travel Grant

Watch this space for more information about SEMLA's travel grant. The grant supports portions of the expenses related to attending this year's annual chapter meeting in **New Orleans, October 8-10, 2009**.

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 at the current 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 by December 31, 2009.

The grant winner is expected to join SEMLA at the appropriate level prior to attending the conference. Dues are only \$5 for students and \$10 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 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 2009) 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.

More information about the application process will be broadcast later via SEMLA-L.

Call for Papers

TMLA/SEMLA 2009 Annual Meeting

The Program Committee for the 2009 joint meeting of the Texas and Southeast Chapters of MLA, to be held October 8-10 at Loyola University in New Orleans, LA, is currently accepting proposals and ideas for the conference program. If you would be interested in delivering a presentation or paper, or if you have any suggestions for possible topics, please contact SEMLA Program Chair, Chris Durman. The deadline for submissions is April 30, 2009.

Chris Durman, SEMLA Program Chair
George F. DeVine Music Library, University of Tennessee
865-974-3474
cdurman@utk.edu

Interview with Pauline Bayne (continued from p.1)

Having taken my position as Head of the Music Library at the University of Tennessee in August 1973, I was very much in need of music librarian colleagues. Michael Foster, at the University of South Carolina, had started the same year. We both had so many questions to ask that we kept pestering Kathy Logan, first SEMLA chair, to have another meeting. We ended up as the local arrangements and program chairs for the spring 1974 meeting in Columbia, SC. Then, on went the chapter, meeting every year since! I was happy to have the chapter meet twice in Knoxville in 1976 and 1989.

John: You have had a variety of professional assignments at the University of Tennessee. Could you comment on them?

Pauline: My position as head of the music library (only) covered 1973-1987. My first special administrative assignment, 22 months in 1986-87, was to plan and implement the move of four library collections (from four locations) and all departments to the new John C. Hodges Library. That was an intense and long assignment, but we succeeded in moving everything right on time to open the building for fall classes. Ever since this first “move” experience, I have led relocation projects for UT libraries.

After returning to the music library, several more administrative roles came along: adding responsibility for the social work library (Nashville) and the Hodges Library media center in 1997; creating The Studio, a new media production lab, in 2000; and Interim Associate Dean in 1999-2000. My position since 2006 has been Assistant Dean of Libraries. When we named a department head for branch library services in March 2008, my direct leadership in the music library ended. Since then, the music library and all branches have reported to me through their department head. My tasks in the dean’s office include contributions to budgeting, planning, grants, relocations, and supervision of assessment, branch libraries, and resource sharing/document delivery.

John: Such versatility! On to another topic. How do you think music librarianship has changed since, say, the 1980s?

Pauline: Well, the biggest change is the use of technology, now ubiquitous in all of our libraries. Our music library was the test site for introducing UT’s online catalog in 1986. We also produced the first branch library web page in 1995. There has also been increased emphasis on instruction and information literacy that has been important to the programs and outreach of music libraries.

John: On the subject of those new people, the ones we hope will carry music librarianship to new heights, what would you say on the opening day of a class for new music librarians?

Pauline: The watchword is learning. Keep learning about music, about libraries and what they can become, about students and faculty and instructional methods that result in student success, about communication and marketing to let our services be known and used, about technology and how to harness it for our library users. Also, look for practical and efficient solutions to problems. And, continue to make music a part of your personal and professional life.

Thinking about mentoring new music librarians causes me to remember students and student assistants and staff who are now librarians for music or other subjects:

- Phillip Vandermeer and Rebecca Smeltzer, who were in one of my music library seminars for the UT School of Information Sciences
- Chris Durman and Nathalie Hristov, among those in my Music Bibliography class
- John Leslie and many others, who chose a music topic for their collection development class
- Tim Silcox, staff member and library school student plus at least 3 more of our music library student assistants, who have become librarians.

It certainly is gratifying to see fine students become fine librarians.

John: It certainly is. And helping to launch new careers is something that benefits the whole field. Your book, *A Guide to Research in Music*, came out during the past year. What would you like to say about this major piece of writing?

Pauline: Writing this book was a way to pass on what I had learned about teaching music research and bibliography. I taught the course, required of all graduate students, for 17 years and wanted some of my methods to be available to others. Happily, I received a “sabbatical” in 2005, the first year they were available in Tennessee. Then I used my text with three classes, revised it each time based on classroom use and student suggestions, and spent a year getting the manuscript ready as camera-ready copy for Scarecrow Press. Now that is not something I recommend. Just let the publisher do it!

John: You have been responsible for a number of reference works. What would you like people to know about the inside story of these materials?

Pauline: The first and second editions of *A Basic Music Library: Essential Scores and Books*, 1973 and 1978, grew from a series of MLA pamphlets, designed as outreach assistance for collection building. Nine lists were published between 1970 and 1975. As chair of the MLA Subcommittee on Basic Music Collection, I worked with committee members to revise the lists and to get them published in book form by the American Library Association in 1978. The book was well received by many librarians as a measuring stick for their basic collection coverage and was named an ALA Outstanding Reference Book that same year. For the second edition, I continued to chair the subcommittee and prepared camera-ready copy, but Michael Fling did the final editing work. It is gratifying to know that the project continues today as work is underway on a fourth edition.

UT Libraries was willing to publish bibliographies for improved access to two of our special collections in music: *The Gottfried Galston Music Collection and the Galston-Busoni Archive*, 1978 and *The David Van Vactor Collection: A Catalog*, 1993. The Galston bibliography was my first opportunity to take work at hand and turn it into a publication. It has helped scholars on an international basis and brought them to Tennessee to examine the Busoni manuscripts and Galston materials. The work on David Van Vactor helped document his roles as composer,

flutist, conductor of the Knoxville Symphony Orchestra, and founding department head for music at UT.

John: For some or even many librarians, there seems to be a tension between (1) the day-to-day work of service, production, or administration and (2) teaching or scholarly efforts leading to publication. This is particularly true in institutions that grant tenure to librarians. As one who has been involved with these kinds of assignments and responsibilities from time to time, what would you say about all this?

Pauline: The expectations are high and the time commitment is great, but so are the rewards of accomplishment and contribution. My advice is to seek out opportunities that grow out of your job assignment and the faculty/librarians with whom you work. Then write and talk about these special interests. The work needs to be interesting to the individual. If it is appropriate to get the help of student assistants, do so. They love special projects and will learn from them.

These opportunities—publishing, teaching, service, and administration—have given balance to my career. While some projects and assignments required 60-hour weeks or working at home many evenings, each has allowed me to become a better librarian.

John: There has been talk (or renewed talk, shall we say) about the future of departmental libraries and especially music libraries. Do music libraries have a future?

Pauline: I believe they do. Music libraries have long existed in a variety of forms: as a comprehensive branch library in a music department or school or conservatory, as a branch library housing the primary materials supporting music study—scores and recordings, as a department for music resources in a central library or an arts/humanities library. Each of these organizational schemes recognizes the vital nature of providing qualified music librarians and staff in close proximity to music collections and music clientele. The benefits are great and are likely to continue one way or another. As music resources continue to become available electronically, the physical collections will change. However, students still value the library as place: for computers (access to information), for collaboration (on learning assignments but also with faculty and with experts to assist them), for easy access to print collections, and for quiet study areas close to their classrooms. I think music libraries will live for some time to come.

John: Well said! Just one more question: you have worked at UT's George F. Devine Music Library for most of your career; what general words of advice would you have for your successors?

Pauline: Seek the advice of music students and faculty and listen to them, but make decisions that, in your considered professional opinion, are best for the library—its mission and operational needs. That is, don't be frozen by conflicting expressions of needs and desires. Make decisions and move on. And always believe in the importance of special services for special materials—music in libraries.



Jeanette Thompson and Lenny Bertrand (standing) of Tulane University exhibit some repaired scores from Tulane's music library with John Druessedow.

MINUTES
SOUTHEAST CHAPTER, MUSIC LIBRARY ASSOCIATION
Interim Chapter Meeting at MLA Annual Meeting
Chicago, IL
Anna Neal, chair, presiding
Feb. 19, 2009
30 in attendance

- I. Call to order at 7:05 PM
- II. Anna Neal called for the minutes from the business meeting in October 2008 to be approved.
- i. Lynne Jaffe wished to point out that she did not dub the yellow plastic hammer "*Le marteau plastique du despotisme*." Lynne believes it may have been named by Neil Hughes or Sarah Dorsey.
 - ii. After some discussion the group decided to leave the matter unresolved.
 - iii. Minutes approved by consent.

III. Treasurer's report

[Note: Scott Phinney was unable to attend and the treasury report was presented without comment.]

**Southeast Chapter of the Music Library Association
Treasurer's Report
For period October 15, 2008 to February 9, 2009
Submitted by Scott Phinney
Chicago, IL
February 19, 2009**

NET WORTH as of October 15, 2008 **\$20,546.28**

INCOME

Membership dues	\$30.00
Interest on checking account (as of 1/30/09)	\$0.70
Interest on money market account (as of 1/30/09)	\$10.48*
TOTAL	\$41.18

*Interest rates on the money market account were lowered twice since the October meeting, from .25% to .20% on Oct. 31, 2008, and then from .20% to .15% on Dec. 17, 2008.

EXPENSES

Bank Service Fee	\$5.00
TOTAL	\$5.00

Checking account balance as of 2/9/09	\$4,450.35
Money Market account balance as of 2/9/09	\$16,132.11

NET WORTH as of February 9, 2009 **\$20,582.46**

MEMBERSHIP (paid as of 2/9/09)

Individual	89
Institutional	4

IV. Welcome to new members and first time attendees

- i. Shelley Rogers – Head of the Cataloging Department at the University of West Georgia in Carrollton.
- ii. Renee McBride - Head of the Special Formats and Metadata Section at the University of North Carolina at Chapel Hill.
- iii. Laurie Neuerburg – Music Cataloging Assistant at the University of North Carolina at Chapel Hill.
- iv. Ralph Hartsock – Senior Music Cataloger at the University of North Texas joined this meeting as a representative of the Texas chapter in preparation for the upcoming joint meeting between the TMLA and SEMLA Chapters.

V. Best of Chapters Committee

- i. John Druessedow introduced and thanked the committee (Leslie McCall and Gary Boye) and announced that they had selected Holling Smith-Borne's presentation, "Collecting on the Edge Redux: Recording the Traditional Music of Uganda," as this year's Best of Chapters nominee.

VI. Travel Grant Committee

- i. John Druessedow and committee will post call for applicants on website soon and put out call for applicants via SEMLA-L.

VII. Nominating Committee

- i. Grover Baker introduced the committee (Mac Nelson and Leslie Kamtman) and encouraged nominations for Member-at-Large and Secretary/Treasurer. The election will take place at the October SEMLA meeting.

VIII. Oral History Project

- i. Jenny Colvin discussed recording past chairs of SEMLA. She supplied techniques for recording and called for volunteers to interview those still to be interviewed. Former SEMLA Chairs who have yet to be interviewed were identified and several members volunteered to handle interviews.
- ii. Jenny Colvin is looking into ways to conduct these interviews by phone.

IX. Online Fee Payment

- i. Scott Phinney, though not in attendance, submitted his recommendation for an online fee payment system. After reviewing options, he recommends PayPal. The PayPal fee structure is: 2.2% + \$0.30 per transaction for Non-Profit Organizations. For example, SEMLA would pay \$0.52 to process a \$10.00 membership (2.2 % X \$10.00 = \$0.22) + \$0.30. The SEMLA Board recommends this plan.
- ii. There was a question and discussion as to whether SEMLA should pay for this or pass the expense on to others, either through raised membership fees or inclusion in the budget for annual conferences. Most felt that we could try it for a year and see what the expense totals.
- iii. Neil Hughes shared that MOUG researched this and felt PayPal was the best option for them as well.
- iv. Neil Hughes pointed out that SEMLA, not PayPal, would be responsible for collections in the case of returned checks or declined credit cards. The membership felt that would not prove to be an unreasonable burden.
- v. Lois Kuyper-Rushing moved to begin using PayPal, Lynne Jaffe seconded, and the motion was approved.

X. PR Committee

Brochure

- i. Sarah Dorsey presented samples of the brochures that she, Ashlie Conway, and Nara Newcomer worked together to design.
- ii. There was general agreement in the group that we should plan to send out fewer brochures, reserving them primarily for use at various kinds of conferences and workshops.
- iii. Renee McBride mentioned that it would be good to include with other MLA pamphlets; it was also mentioned that it would be good to include in the pre-conference packets.
- iv. Peter Bushnell mentioned that Puerto Rico should also be included "via a dotted line" in the logo.

Facebook

- i. Sarah Dorsey and Nara Newcomer discussed using Facebook as an outreach tool to students and other potential members. They stressed that Facebook would not be a replacement for SEMLA-L, but a way to reach the younger generation where they are.
- ii. Grover Baker mentioned this would also enable SEMLA members who are on Facebook to find each other.
- iii. Lois Kuyper-Rushing pointed out that there are many ways an organization can be represented in Facebook.
- iv. The initial thoughts of those present seemed to be that we should be a "group" in Facebook.
- v. Phil Vandermeer added the caveat that any photo that gets uploaded would have to be approved by all participants.

Anna Neal suggested we vote on the Brochure and Facebook.

David Hursh moved that we proceed with both. Peter Bushnell seconded and the group agreed.

Webpage

- i. Nara Newcomer explained the benefits of subscribing to a web hosting service. Benefits include better Google presence, large file storage capabilities, and audio streaming capabilities (particularly useful for the oral history interviews). Nara will explore more services and make a recommendation.
- ii. Alicia Hansen brought up planning for succession of webmasters.
- iii. Neil Hughes mentioned that these services can include password protected areas that might be used to store member information.
- iv. David Hursh inquired if these services could enable online payment and Neil responded that MOUG has found that the member would have to become a Mastercard or Visa "Merchant" which probably involves more trouble and expense than our potential use warrants.

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- v. Alicia moved to allow Nara to proceed with researching other web hosting services, the motion was seconded, and approved by the group.

XI. Educational Outreach Committee

- i. Grover Baker discussed a proposal to make the EOP Committee a standing committee. He discussed making this a four-member committee made up of the Program chair, Local Arrangements chair, a chair appointed by the board and a fourth member appointed by the EOP chair.
- ii. There were discussions concerning the limited number of EOP-certified instructors and how more instructors might be encouraged to participate and certified.
- iii. It was mentioned that there will be an EOP pre-conference at New Orleans.
- iv. Neil Hughes moved that we make this a standing committee and that we proceed as proposed, Nara Newcomer seconded and the group agreed.

XII. Chapter Grant Ideas

- i. This item was on the agenda, but discussion was postponed to a later meeting due to time constraints. Anna Neal suggested that we discuss this via e-mail.

XIII. Local arrangements Committee for 2009 Meeting in New Orleans

- i. Local Arrangements Chair Alicia Hansen led this discussion.
- ii. Alicia acknowledged that the proposal to add a fourth day met with some concern and asked the group for opinions. We decided to keep the schedule as it has been: reception Thursday through business meeting Saturday, ending at noon.
- iii. She recommended letting people book their own tours. The group agreed. Alicia will provide a list of contacts and recommended tours, but SEMLA won't organize any ahead of time.
- iv. Alicia's dean is willing to subsidize our banquet if it goes over \$35 per person. Alicia discussed restaurant suggestions and suggested the Palace Café. Another alternative was Deanie's seafood in Bucktown (a neighborhood on Lake Pontchartrain) but the group overwhelmingly voted for Palace Café.
- v. Oct. 8 – 10 are the dates. She has booked two hotels, both Hampton Inns—one near Loyola in the Garden District and one in the French Quarter, both at \$119 a night. Both are accessible by streetcar.

XIV. Program Committee for 2009 Meeting in New Orleans

- i. Chris put out call for program ideas and named the program committee, comprised of three members from the Texas Chapter (Mary DuMont Brower, Ralph Hartsock, and Alisa Rata Stutzbach) and three members from SEMLA (Alicia Hansen, Greg Johnson, and Chris Durman).

XV. Future SEMLA Meeting Sites

- i. Anna Neal put out a call for future locations.
- ii. 2009 in New Orleans.
- iii. 2010 at University of South Carolina.

XVI. Old Business

- i. Jeanette Thompson of Tulane University showed examples of the materials they have returned from the conservator.

XVII. New Business

- i. Phil mentioned that the MLA Board has approved Nashville for the 2014 meeting.
- ii. Paradise Point Resort and Spa will be the hotel for the San Diego meeting.
- iii. John Leslie mentioned the membership list and asked for folks to proof the list when he sends it.
- iv. Anna brought up honoring long-time SEMLA member Pauline Bayne. Suggestions sent to Anna have included renaming the SEMLA Travel Grant in her honor, donations to SEMLA, donations to MLA, scholarships, travel grant to MLA meeting. The Board recommended renaming the Travel Grant and suggested donations might go to both SEMLA and MLA. Members agreed that renaming the Travel Grant was a good idea and that donations to SEMLA in support of the Travel Grant would be appropriate. Neil Hughes mentioned that many people might want to donate to both SEMLA and MLA. Members generally agreed that honoring her in some way at the New Orleans meeting would be good if she attends. It was mentioned that Pauline was at the first SEMLA meeting (her maiden name, Pauline Shaw, is included in the minutes) and is the last of the original members still attending.

XVIII. Adjourned at approximately 8:10 pm.

MUSIC LIBRARY ASSOCIATION—SOUTHEAST CHAPTER
DIRECTORY OF MEMBERS 2007-2008
INDIVIDUAL MEMBERS

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