



2011 Annual Meeting

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Chapel Hill, NC,
October 20-22, 2011



Colvin



SEMLA

Southeast Chapter of the Music Library Association

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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 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, corrections, and updates to:

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FROM THE CHAIR

Joyce Clinkscales

Emory University



Clinkscales

I've just received the exciting news that the 2014 MLA meeting will be held in Atlanta! By the time you see this you'll have read an announcement from MLA President Jerry McBride, and I know you'll be enthusiastic about it. SEMLA will host this meeting, and as we learned during the fall, 2014 will be the first year for MLA's new model in which the national organization handles many local arrangements. So we have two years to work out the details of the new model and to help make the Atlanta meeting absolutely terrific. With SEMLA's energy and expertise, we'll make it happen!

It was a pleasure to see so many of you at our Chapel Hill meeting in October, and to welcome 18 of you—including our 2 Travel Grant recipients—to your first SEMLA meeting. Congratulations to our hosts on the 75th anniversary of the UNC-Chapel Hill Music Library, and thanks for inviting us to the celebrations. The many treasures in the *Curating Sound* exhibition and the other special events made this meeting particularly memorable. Thanks to all our speakers for an abundance of fine presentations, and to the program committee chaired by Nara Newcomer. We're very grateful as well to Renée McBride and the entire Local Arrangements Committee for the accommodations, food, transportation, and all their top-notch efforts. See the meeting report in this issue for all the Chapel Hill details.

As always, the meeting's end brought transitions in the Executive Board. Gary Boye's term as Member-at-Large came to an end, as did Scott Phinney's *two* terms as Secretary-Treasurer. Hearty thanks to both Gary and Scott for all their fine work on SEMLA's behalf. Our newly elected Board members are Secretary-Treasurer Lisa Hooper (Tulane University) and Member-at-Large Sara Nodine (Florida State University), and we welcome them both. Continuing on the Board are Nara Newcomer, Member-at-Large, and John Druesedow, now Past Chair. As your new Chair I want to thank John for his excellent leadership of the chapter during the past two years. Few people would remain so dedicated to a professional organization after retiring, and I'm indebted to John for his continued counsel as I adjust

to my new role. There's also been a change of Web Page Editor. Kathryn Munson resigned to pursue a new career path. Thanks to Katherine for her important contribution and for graciously continuing in the position until a successor could be appointed. Congratulations to new editor Nick Homenda (University of South Carolina), who assumed his duties at the end of the fall meeting and has already made behind-the-scenes upgrades to the website.

Dallas beckons. The national meeting will soon be upon us, and I hope to see most of you there. SEMLA's interim business meeting is scheduled for 5:00-6:00 p.m. Friday, February 17, in Regency Room A. Be sure to put this on your agenda and check the final MLA program for a possible room change. If you can't make it to Dallas, start making plans for next year. While marking your calendars, don't forget the SEMLA meeting in Tuscaloosa, Alabama. This will be the first Tuscaloosa meeting in the chapter's history, and Cynthia Miller has lots of good things in store for us at the University of Alabama. October 18-20, 2012, are the tentative dates.

While we focus our efforts on planning for the Atlanta meeting, we also need to direct our attention to MLA's Strategic Plan and the "new type of MLA" that Jerry McBride speaks of in the latest [MLA Newsletter \(No. 167, p. 2\)](#). Declining MLA membership, a primary concern, generated a lot of discussion at our business meeting in Chapel Hill. You can read the details in the meeting minutes in this issue. SEMLA membership, which had decreased after 2001, has climbed back to healthy levels in the last couple of years, but MLA's membership and continued vitality must concern us all. The Strategic Plan is available on the MLA website. I invite your comments and ideas about the plan and about any other matter.

JACEY KEPICH, University of North Carolina at Greensboro

YOU SHOULD JOIN SEMLA IF...

...YOU WANT TO SHOW FUTURE EMPLOYERS YOU ARE COMMITTED TO THE MUSIC LIBRARY PROFESSION.

No, membership will not automatically boost your cataloging skills or increase your library's

...YOU ARE LOOKING FOR AN AFFORDABLE WAY TO INVEST IN THE FUTURE OF MUSIC LIBRARIES.

Students can join for just five dollars, and the rate for personal membership is only ten dollars.

patronage, but it will demonstrate that you want to become part of a community where you can contribute ideas and learn from others in the music library world.

In Fall 2011, we witnessed MLA's decision to file an amicus brief in *Golan v. Holder*, a copyright case before the United States Supreme Court. While a

...YOU WOULD LIKE TO STRENGTHEN THE VOICE OF MLA, PARTICULARLY WHEN THE ORGANIZATION TAKES A PUBLIC STANCE ON CRITICAL LIBRARY ISSUES.

verdict has not yet been reached, MLA's action would be less meaningful—and perhaps less effective—if the organization included fewer people.

...YOU ARE A STUDENT LOOKING FOR ADVICE FROM OTHERS WHO HAVE "BEEN THERE."

Getting to know what kinds of paths other librarians have taken can enrich one's perspective. While we're often used to public misconceptions about a day in the life of a librarian, even library students may not realize all the possibilities the career affords. At the 2011 chapter meeting, I attended Lois Kuyper-Rushing's presentation on Eugene Bozza. Her overseas trip to France provided a

unique cultural exchange and research opportunity. Librarians may be some of the best prepared people for such ventures, but how can we expect to learn from and attempt similar projects unless we understand all that the profession can equip us to do?

Since joining SEMLA, and particularly since attending the 2011 chapter meeting, what has impressed me most are relationships I've witnessed between colleagues who have bonded over the years. This may be the greatest benefit of SEMLA

...YOU WOULD LIKE OPPORTUNITIES TO MEET, NETWORK, AND BOND WITH COLLEAGUES AT A LOCAL LEVEL.

membership: the opportunity to learn and grow in one's profession with a local network of colleagues. Librarians are renowned for connecting people to information, but more importantly, they also connect people to people. And, while networking to land a job is good, networking to make colleagues, mentors and friends is even better. ■

Six Reasons Why You Should Attend a SEMLA Conference

Dr. Sonia Archer-Capuzzo

University of North Carolina at Greensboro

For this issue of *Breve Notes*, my colleague, Jacey Kepich, has written about why one should join SEMLA. I would like to offer a variation on this theme and list some reasons why one should attend a SEMLA conference.

I must begin by saying that I am not a conference fan. As a clarinetist, I attended several clarinet conferences, and I enjoyed many of the performances. However, there was only so much clarinet music I could hear before I started to become, well, a bit bored. Other conferences, in librarianship, musicology, ethnomusicology, and music theory, left me feeling flat. I was uninspired by most of the presentations and found few other activities to hold my attention. Plus, I am shy, so the idea of networking, even at structured events like presentation sessions or banquets, can be intimidating, to say the least.

Enter the SEMLA 2011 Conference. Why, you might ask, did I apply for a travel grant to go to a conference if I dislike them so much? Perhaps I am simply an optimist. Plus, I was scheduled to present some of my research at the conference, so I had a solid reason to attend. The site of the conference, Chapel Hill, North Carolina, is just down the road from my home in Greensboro. I knew some of the people who would be attending. I hoped to have a good experience at my first SEMLA conference. In fact, I had a great experience, and I think that many others would, too. Here are my top six reasons why:

1 *The conference was interesting.* The Program Committee chose a variety of presentation topics that were pertinent to music librarianship. I never found myself wondering why someone thought that a particular topic had anything to do with music libraries. Similarly, I never felt that I was listening to a research presentation that I had already heard. In addition, there were many opportunities for exploring music librarianship and networking outside of the presentations, including library tours, a banquet, and coffee/socialization breaks.

2 *I did not have to choose between presentations.*

SEMLA was not one of those conferences where you have two, three, or more sessions going on at the same time. This had two advantages. First, I



2011 Pauline Shaw Bayne Travel Grant Winners — (L) Sonia Archer-Capuzzo (University of North Carolina at Greensboro) and (R) Jacey Kepich (University of North Carolina at Greensboro)

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did not have to choose between two equally interesting topics. Instead, I got to hear each presentation of the conference. Second, this organizational scheme meant that everyone in attendance got to spend the conference together. This led to a rich social and learning environment, where we all had the opportunity to meet and speak with one another and to hear the viewpoints of a variety of music librarians, students, and scholars throughout the conference.

3 *The conference was inspiring.* Related to the two points above, I found the research presentations to be interesting, varied, and inspiring. I was also inspired by the variety of people I met. There were a number of what one might call “traditional” music librarians present—professionals who oversee music libraries for colleges or universities. There were also students, publishers, retired professionals, and general librarians with an interest in music in attendance. I was excited to see the variety of opportunities available to those interested in music and librarianship.

4 *SEMLA is a community.* I was surprised to find that SEMLA is so much more than a professional organization. Some of this is no doubt due to its regional focus—most national or international associations simply have too many members to create a close-knit community. I think that there’s more to it than just size, though. The people in SEMLA are friendly and helpful. Those who knew each other already were excited to see one another and catch up. At the same time, they welcomed those of us new to the organization, making us feel that we were part of this community from the start. As a shy person, I was especially grateful for this welcoming atmosphere. After one conference, I already feel that I am a part of the SEMLA community.

5 *The conference is affordable.* Many organizations charge hundreds of dollars for an annual membership, then hundreds more for registration at a conference. On top of that, you have to pay for travel, room, and board. SEMLA is not free, but it is far more reasonably priced than many other conferences

out there. It only costs \$10 to join SEMLA (\$5 for students). Early registration for the SEMLA conference in Chapel Hill was \$40 (\$15 for students), and even regular registration was only \$50 (\$20 for students).

6 *You might be eligible to apply for the Pauline Shaw Bayne Travel Grant,* if you are new to the field and have never attended a SEMLA conference before. The grant entitles you to free registration to the conference, and you can receive funding to cover most or all of your travel expenses. The Pauline Bayne Shaw Grant made it possible for me to attend my first SEMLA conference in Chapel Hill in October, and I am truly grateful for that opportunity.

It may sound trite, but I am not exaggerating when I say that the SEMLA 2011 Conference was a transformative experience for me. I came away feeling accepted, inspired, hopeful, and excited. I met a group of intelligent and friendly people who made me feel welcome in their midst. I learned more about music librarianship through others’ research and life experiences. I am already excited about attending the conference again next fall and about seeing some familiar faces from SEMLA at MLA in February. ■



SEMLA 2011 Annual Meeting

University of North Carolina at Chapel Hill

October 20-22, 2011



Jenny Colvin
Furman University

This year, SEMLA met in Chapel Hill, NC, to coincide with the 75th birthday of the UNC Chapel Hill Music Library. There were 59 registrants for the conference, which may have been an all-time attendance record. This number was aided by the number of schools in the area with graduate students with related interests.

Festivities began Thursday evening in the Louis Round Wilson Special Collections Library with “Curating Sound: 75 Years of Music Collections at UNC-Chapel Hill: A Celebration,” during which attendees and other guests of the Music Library were treated to a lovely reception, remarks, and concert. The musical selections, performed by students and faculty from

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the UNC Chapel Hill Music Department, highlighted works that are found in the Music Library’s collection, from medieval to high baroque to Elvis. (See page 10 for details.)

Friday started with a welcome from Sarah Michalak, the Associate Provost for Libraries and University Librarian. She gave a brief history of the libraries at Chapel Hill, dating back to the 1790s.

The first presentation of the day was from Lois Kuyper-Rushing, music librarian at Louisiana State University. She gave an inspiring overview of her research of

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(left) **Sarah Michalak**, University of North Carolina at Chapel Hill Associate Provost for Libraries and University Librarian; (right) **Lois Kuyper-Rushing**, Louisiana State University.

Eugene Bozza and her work on the thematic index that will be published in the next few years. She turned a former dissertation into a full-blown, grant-funded sabbatical project,

spending time uncovering works by Bozza in various places throughout France, including works that were unknown and unpublished. While in France, Lois made many important local contacts, including Cecile Delplace-Bozza, Eugene Bozza's daughter, who owns all of the Bozza manuscripts, which are curated by a local library.

Lois ended her presentation by encouraging all music librarians to remember that thematic catalogs are publishable, useful within the profession, and are a ripe area for research. And you get to name the thematic system after yourself!

Sara Nodine, music librarian at Florida State University, talked about Music Bibliography for Beginners. She reminded the group that bibliography is an essential skill for musicians at the graduate level, and not just



Colvin

musicology students. Sara detailed her work starting with the ALA and MLA information literacy standards to guide her teaching goals. A strategy that has worked well for her in this process as an instructor is to catch students as early as possible, having them make a connection with the library and librarian so that they can understand what is available to them and how to use it. She also spoke about decreasing the distance. A highlight was when Sara shared how she tackles the very difficult topic of RISM, and showed an assignment that she has tweaked to great success.

Sarah Cohen spoke on using student workers for more than just shelf reading. In her experience, music majors make excellent library workers. Specifically for technical services, she tends to look for music majors who possess curiosity and attention to detail. She uses a

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Sara Nodine, Florida State University



Sarah Cohen, Florida State University



Amy Strickland, University of Miami

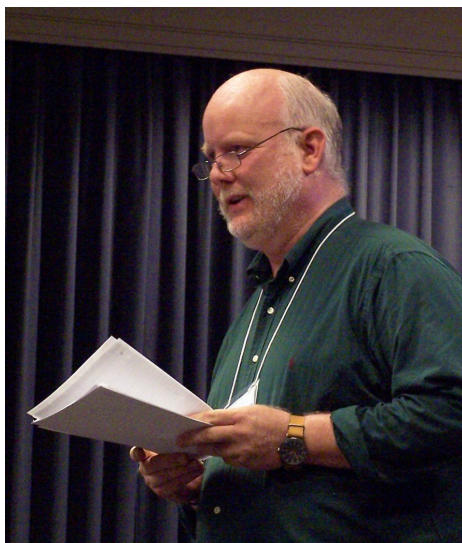
Annual Meeting — continued from page 8

semester to screen for this type of student before pulling them into her area, to ensure the best student work force. Sarah has used student workers for many projects in the music library at Florida State – creating special collection finding aids, sorting donations, summer housekeeping projects, physical processing, minor material repairs, OCLC searching, and even cataloging (with a few trusted and well-trained students!). Sarah concluded by stating that this process has been a benefit for both the library and for the student workers, one of whom was attending SEMLA with a potential music librarianship career in her future.

Amy Strickland discussed the two-year implementation of the Variations project at the University of Miami.

Work began in Fall 2008 with full implementation taking place in Fall 2010. The demand was higher than anticipated, and not soon after the rollout, Miami had to upgrade the server to ensure access to materials. After giving a detailed technical description of the work entailed in putting a file all the way through the process of being made available in Variations, Amy shared some considerations any institution looking at Variations should make, including the fact that adding a recording can be time and labor intensive. According to Strickland, however, the user options make the system appealing. They include many tools for the music student, such as bookmarking,

playlist creation, and listening drills. The listening drills have been particularly popular at Miami, and Amy showed a chart tracking peak hours of Variations usage, which are almost always when the music library is *not* open.



Phil Vandermeer, University of North Carolina at Chapel Hill, entertains attendees with the 75 year history of the UNC-Chapel Hill Music Library.

After a break for lunch, during which attendees sampled the cuisine of local restaurants, Phil Vandermeer spoke on the history of the Music Library at UNC-Chapel Hill, which is celebrating its 75th anniversary. Phil pointed out some of the more unique items included within their collection.

In the late afternoon, there were tours of three libraries. Diane Steinhaus guided groups through the enviable UNC Music Library. Steve

Weiss, curator of the Southern Folklife Collection, led attendees through that incredible collection. Jenn Riley impressed the SEMLA membership as she gave them a glimpse into the workings of the Carolina Digital Library and Archives.

Friday evening's festivities began with a cocktail reception in the lobby of the elegant Siena Hotel, the

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(left) Tours of the Carolina Digital Library and Archives included demonstrations of the photographic equipment; (above) **Steve Weiss**, Curator of the Southern Folklife Collection, provided attendees with a tour of their facilities.

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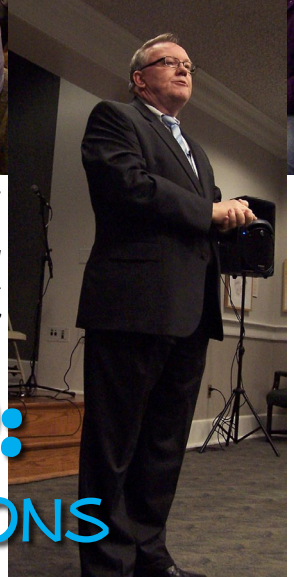
Standing-Room Only — (right) Members of the campus community and friends of the library joined SEMLA attendees in the Pleasants Family Assembly Room for a Keynote Address and Concert.



"A Selection of Old-Time Music" — (above, l-r) Joseph Decosimo and Steve Kruger.



(right) Tim Carter, David G. Frey Distinguished Professor of Music, delivered the **Keynote Address**, entitled "Adventures of an Archive Rat, or How Kurt Weill Came to Chapel Hill in May 1936."



CURATING SOUND: 75 YEARS OF MUSIC COLLECTIONS

AT UNC-CHAPEL HILL

A CELEBRATION

WILSON LIBRARY
OCTOBER 20, 2011



"Arcangelo Corelli, selections from Sonatas, op. 5" — (left) Sarah Huener, baroque violin; Shaw Lentz, bass viola da gamba.

"Early Rockabilly: Songs from Sun Records" — (below, l-r) John Brackett, Chris Reali, and Brian Jones perform.



(below) The evening's celebration began at 5:00 pm with the Exhibit Opening and Reception in the Melba Remig Saltarelli Exhibit Room



"Jigs, Songs, Reels: Irish Traditional Music" — (above, l-r) Molly Barnes, James McCann, Patrick Brown, Megan K. Eagen, and Grainne O'Grady; (left) Aoife Iredale, with loyal companion nearby, sings a ballad.



Annual Meeting — continued from page 9

conference hotel. SEMLA members were then ushered into the Siena's Four Diamond restaurant, Il Palio, for our banquet, which was generously supported by Christine Clark and Theodore Front Musical Literature Inc.

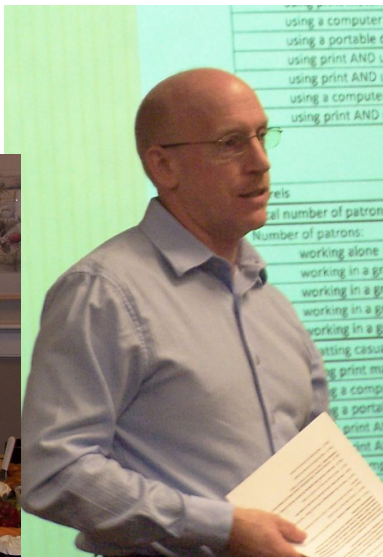
Saturday morning, Sonia Archer-Capuzzo gave a presentation on the role of the music librarian in various patrons' fieldwork (faculty or student). She pointed out that, as more and more disciplines are asking their scholars to participate in music-related fieldwork, a

creative ways. Useful materials for fieldworkers include manuals, online resources, and even media equipment that can be borrowed.

David Hursh detailed an ethnographic study he had done of his users at East Caroline University (in Greenville, NC) using methods borrowed from urban planning and architectural design. This study may very well be the first music library to utilize these strategies. The idea behind this group of study methods is that they let patron actions demonstrate actual behavior, rather



Sonia Archer-Capuzzo (left) and David Hursh (right) presented Saturday morning. (below) SEMLA members ate well during the meeting, thanks to our corporate sponsors.



librarian can play a role in both the preparation and follow-up. Dr. Archer-Capuzzo stated that scholars would be best supported with a librarian as a member of their "fieldwork teams." After performing a survey of scholars doing fieldwork and their use of the library, Sonia had suggestions for libraries, the most important being that nobody is going to use resources if they don't know they are available. To add awareness of resources, they should be advertised in useful and

than just reflecting what they say they do. David exhibited flipbooks, sweeps forms, and

the cards that were used to compile the information. He hopes the study conclusions might be able to be used in future space planning and/or budget requests. David encouraged others to consider using similar tools in their study of user behavior.

The business meeting concluded the morning.



Capable Hands — *Renée McBride served as Chair of the outstanding Local Arrangements Committee.*



Tar Heel Trio — *Attendees were welcomed to Chapel Hill by these hospitable and lovely ladies: (l-r) Sofia Becerra-Licha, Jill Shires, and Lee Richardson.*



Passing the Hammer — *Joyce Clinkscales (right) performs her first official duty as Chair by bringing the business meeting to a close as John Druessedow (left), Past Chair, observes.*



No Clunkers Here — *The Program Committee, chaired by Nara Newcomer, assembled a wonderful program.*



Member News

Appointments

Jenny Colvin has accepted the position of Assistant Director for Outreach at Furman University. She will also maintain her responsibilities as Music Librarian. Furman University Libraries recently restructured into three divisions, and the Outreach Services Division includes all librarians who do research assistance, information fluency instruction, and liaise with departments, including both branch libraries.

Tim Smolko has been appointed to the position of Monographs Original Cataloger / Librarian I in the University of Georgia Libraries' Cataloging Department. Tim has worked as a copy cataloger for music in the UGA Libraries Cataloging Department since June 2007.

Sarah Griffin joined the Duke Music Library staff on January 3rd as the Public Services Assistant. Sarah has experience working in the Duke Music Library, most recently as a graduate student assistant for a project underway to catalog their LP collection, and has worked in the Music Library the past three summers as a graduate student assistant for public services and reserves. Sarah will be responsible for reserves in this position and will be handling a variety of public services duties. She has an extensive background in music, both as a scholar and performer. She earned an AM in musicology at Duke, and holds the MM degree in violin performance from the New England Conservatory, as well as a BM in violin performance from Oberlin. Sarah's library experience and substantial music background make her a perfect fit for the position and a very welcome addition to the Duke Music Library staff.

Several changes in staff have occurred during the past year at the University of South Carolina Music Library. **Scott Phinney** has been named the Head of Cataloging for University Libraries and began his new duties on Tuesday, November 1 in the Thomas Cooper Library. He was previously the Music Cataloger for University Libraries, a job he had held since 2005. As Head of Cataloging, Scott will coordinate, plan

and manage the staff and daily operations of the Libraries' Cataloging Department. He will lead the development and application of policy, workflows and project management, and will be looked to for expertise in the use of metadata for digital projects.

On February 1, 2011, **Ana Dubnjakovic** was welcomed as the Head of the University of South Carolina Music Library. Ms. Dubnjakovic holds a Master of Library and Information Science from Louisiana State University, a Master of Music from the University of New Orleans, and a Bachelor of Arts also from UNO. An active composer, Ms. Dubnjakovic comes to USC from Virginia Polytechnic Institute and State University (aka Virginia Tech) in Blacksburg as the former College Librarian for Performing Arts and Foreign Language. She has also served as a librarian at the Aspen Music Festival, the University of Louisville, and Herzing College (La.). Among her numerous other scholarly activities, she has also co-authored a book that's just been published, *A Practical Guide to Electronic Resources in the Humanities* (Oxford: Chandos Publishing, 2010).

Nick Homenda joined the University of South Carolina Music Library team on May 1st as the Music Librarian for Audio and Digital Services. Nick has a Master of Science in Information Studies from the University of Texas at Austin and a Master of Music and a Performer's Certificate in Music Performance from Indiana University's Jacobs School of Music. His undergraduate degree is in Music Performance from the Peabody Institute of the Johns Hopkins University. Nick worked at the Harry Ransom Humanities Research Center for the University of Texas at Austin for two years while earning his information studies degree. He worked at the Schoenbaum Library at the University of Charleston (West Virginia) and for the Indiana Digital Library Program at Indiana University in Bloomington, Indiana. He also worked at the Kanawha County Public Library in Charleston, West Virginia. He was an archives intern during his undergraduate years at the Peabody Archives in the Peabody Institute of Johns Hopkins University. Nick performed as Second Clarinet for two years with the West Virginia Symphony Orchestra.

Publications

An Index to Articles Published in The Etude Magazine, 1883-1957, by **Pam Dennis** (University of Memphis) was published in December 2011 by A-R Editions. This 2-volume set, part of the MLA Index and Bibliography series, is a valuable tool for research, particularly in the music culture of America in the late nineteenth and early twentieth centuries. Additional information is available at <https://www.areditions.com/books/IB037.htm>.

Presentations

SEMLA members participated in the following Sessions at the MOUG and MLA Annual Meetings in Dallas:

Tuesday, February 14

5:00-6:30 PM — **Jenn Riley** (University of North Carolina-Chapel Hill), moderator: Plenary Session: “FRBR/FRAD: A Conversation.”

Thursday, February 16

1:00-2:00 PM — **Jenny Colvin** (Furman University) and **Nara Newcomer** (East Carolina University), panelists in presentation entitled “Touching the Cloud: New Tools to Discover.” Sponsored by the Emerging Technologies & Services Committee.

2:00-3:00 PM — **Jenny Colvin** (Furman University), panelist in session entitled “Talkin’ to Texans and Other Americans: Music Oral History Project Perspectives.” Sponsored by the Oral History Committee.

Friday, February 17

9:00-10:30 AM — **Jenny Colvin** (Furman University), “Plenary II: Wrangling the Information Universe: Moving from Institutional Portals to a Shared Resource for Online Music Sources.” Panel discussion sponsored by the Reference Sources Subcommittee.

11:00 AM-12:30 PM — **Nancy Zovac** (University of Miami), panelist in session entitled “Building Bridges through Service Innovations: New Approaches to Reference and Instruction.” Sponsored by the Instruction Subcommittee and Small Academic Libraries Round Table.

1:30-3:00 PM — **Phil Vandermeer** (University of North Carolina at Chapel Hill), moderator: “Generation *What?* Keeping Music Librarianship Education Relevant in an Age of Change.” Panel discussion sponsored by the Education Committee.

Saturday, February 18

11:00 AM-12:30 PM — **Holling Smith-Borne** (Vanderbilt University), moderator: “Incorporating Active Learning Techniques in Library Instruction.” Session sponsored by the Education Committee and Instruction Subcommittee.

11:00 AM-12:30 PM — **Jenn Riley** (University of North Carolina at Chapel Hill), panelist on session entitled “RDA and Linked data: Moving Beyond the Rules.” Sponsored by the Bibliographic Control Committee. ■

Colvin



Integrating a Branch Music Library's Collection into a Main Library: *a Smooth Transition*

Jean Wald, Stetson University

The Jenkins Music Library at Stetson University in DeLand, Florida, Stetson's only branch library, was closed in the summer of 2011 and its collection and librarian moved to the duPont-Ball Library. On a campus of approximately 2300 students, more than 200 are busy music majors.

For many years it was apparent that the collection had outgrown the space allotted to it in Presser Hall, the music building built in 1970. In its early years, part of the Music Library space was given to the growing Music Lab as computers became essential to education.

By 1999 Jenkins Music Library, named for Janice Jenkins, Music Librarian and Professor from 1959-1993, was staffed by a faculty librarian, one full-time staff assistant, one part-time weekend staff assistant and was open 78 hours per week during fall and spring semesters (fewer hours during summer sessions). Student assistants of varying numbers were employed over the years, ranging from seven to twenty-two, depending on whether the Music Lab staffing was included under the Music Library (this varied).

The MT classification was already split between the libraries and after 1999 circulating books (ML) were moved to the main library, followed several years later by current periodicals. This provided some breathing room in the stacks, but became a transition phase and not a solution to the problem of space. The possible move of the music collection was discussed for several years prior to the actual move. Some of the music faculty objected at first, but a reduction of Music Library staff (full-time staff assistant's position reduced by two-thirds, part-time position eliminated) and decreased hours of the Music Library by half due to budget adjustments in 2008 made the move inevitable.

By 2010 duPont-Ball Library had already adopted a

zero-growth policy of physical items due to increasing availability of electronic resources and concern about limited future growth space. A decade of systematic weeding in both serials and books, coupled with an intensive project, whose planning began in 2008, to remove redundant print journals (where stable electronic versions are available) gave the necessary space to create a Fine Arts Wing. The move would not have been possible without the completion of those labor-intensive projects. By June 2011, more than 15,000 periodical volumes had been weeded.

The Library's Head of Public Services, as part of a general reference weeding project, required the Music Library's reference collection be reduced to no more than 28 shelves of books (less than half the collection) before the move. To that end the Music Librarian carefully examined every reference title, checking against current reference guides and in-house usage statistics. It was clear that the once-high usage of reference materials had dwindled, due to increased electronic resources. More than 300 titles (500+ volumes) were weeded, including the 2001 New Grove, which was placed in the office of the Associate Dean of the School of Music where it could be available to those few faculty members who enjoyed using the print for quick reference and had been most negative about the move. The Head of Public Services also deemed the music bibliographies unnecessary, but agreed to let the Music Librarian retain them in her office instead of discarding them.

The sheet music collection of 3200 items was discarded due to lack of use. Most duplicate scores as well as scores with missing parts were discarded. A record weeding project begun in 2007 reduced that collection by more than half. Of those deselected, a large number of organ recordings, too valuable to discard but probably under-used by the students, were weeded from the catalog and

see [Smooth Transition](#) — continued on page 17

Smooth Transition — continued from page 16

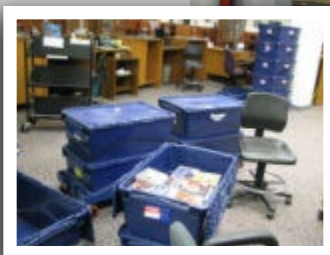
relocated to the organ professor's large studio where they could be used in lectures, seminars, and lessons.

The Head of Technical Services planned and led the move. From mid-May until July all journals prior to 2009 were moved from the main floor to the ground floor and all music and art books were moved from the second floor to the Fine Arts Wing on the main floor. The entire book collection on the second floor was shifted to allow for growth space. Three temporary workers were hired to assist two staff members with the move of journals; five recent graduates were hired to assist with books and all materials from the Music Library. During the first week in July 2011, while the Library was closed, the music reference books, 18,000 scores, 3700 vinyl recordings, 6500 commercial CDs and the archive of Stetson School of Music performances on CD (1700 titles, 2640 vols.) were moved to duPont-Ball Library. All compact discs were placed behind the Circulation desk in CD cabinets and several new cabinets were purchased to accommodate the Stetson performances, long shelved in drawers and circulation office shelves in the Music Library. In the open stacks, the collected works editions were changed from non-circulating to circulating, as the Head of Public Services directed that all items on open shelves except for Reference should circulate.

The company chosen to move the collection was selected by the university's purchasing department and hired for a flat fee. The job was expected to take two to three days. Although the company allegedly had some experience moving library collections they arrived on the first day with CD bins but without their library book trucks. Two of the five recent graduates hired for the move began packing the CDs in bins and later moving them into the CD cabinets in duPont-Ball Library. Coincidentally, the elevator in the music building chose that day to break down, but it was repaired the same day, to everyone's relief. After the heavy-duty book trucks arrived, the moving company workers, with initial supervision by a librarian, began shifting scores from the shelves to their book trucks, then delivering them to the loading dock of the main library via truck. All was well until about halfway through the transfer we discovered that something had gone awry and the

scores were arriving out of order and somewhat mixed up on the book trucks. The Library Director called a halt to the process while the entire library staff was assigned to straighten out the problem. About fifteen faculty and staff plus four student assistants spent an afternoon putting the scores back in order.

Expenses for the move, including the moving company, three temporary workers, and five recent graduates, were paid for by duPont-Ball Library's gift funds. After the move, a scores inventory/relabeling/book-plating project began, new call number labels (without



Wald



Wald

'Music Library') applied, and 'The Janice Jenkins Music Collection' bookplate inserted into each score acquired prior to 2011. The music collection now occupies a bright and spacious area with plenty of seating in the newest wing of the Library, which is open 97 hours per week during a typical semester, giving music faculty and students more than twice the hours of access available between 2008 and 2011. Most faculty and students have adjusted well to the move.

The Music Librarian, now named Music Specialist and Research Librarian, gave up all circulation duties, but retained music collection development, music reference, bibliographic instruction, editing programs for the School of Music, and attending music faculty meetings. Added to this were general reference duties (currently on call one day per week plus participating in weekend rotation) and cataloging. For the most part, everyone on campus has adjusted well to the change, the old music library stacks have been donated to charity, and the space turned into a practice/audition space. ■

Duke Music Library Renovation

Laura Williams, Duke University

Until recently the Duke Music Library was in the unenviable position of maintaining two service desks located on two separate and unconnected floors despite the relatively small staff and physical space of the library. Contained within the Biddle Music Building on Duke's East Campus in an area of the building which was designed purposely to house the music collection at the time of the original construction in 1974, the incorporation of the Music Department record collection into the Music Library in 1989 included the annexation of rooms immediately below (but not connected with the first-floor library space) where the media collection and listening equipment were located. However, this has not been the only challenge faced by the Music Library in recent

years. The collection had outgrown its allotted space to the extent that nearly half of the collection was now housed in offsite storage—a particular frustration for Music Department faculty and students who depend heavily on having scores readily available for perusal and study. While considerable efforts had been made in the past to explore options for alleviating this space crunch, and shelving had progressively been added in an attempt to keep pace with rapidly expanding collections, space for users had in the meantime shrunk to two study tables tightly wedged between the shelving and the circulation desk. Furthermore, what had once been a commodious library seminar room was now solidly packed with shelving for current and bound periodicals. The lack of usable space for study, teaching, or interaction was problematical and, while circulation of materials held steady, our users were disinclined to regard the library as a place to study or socialize. The overall impression of the crowded space was somewhat drab and uninviting, with natural light from an abundance of floor-to-ceiling windows almost completely obstructed by tall shelving ranges extending to within a few feet of the windows, and heavy and dusty drapes which were in some areas fixed in place due to deteriorated mechanisms. The fusty and

see [Duke Renovation](#) — continued on [page 19](#)

Study area before renovation



All photos in this article courtesy of Laura Williams



The Duke University Music Library's open study area after renovation.

Duke Renovation — continued from page 18

crowded appearance of the library was at variance with modern values of library space planning, and the lack of space and insufficient shelving capacity meant that we were not adequately serving the needs of our users.

In contrast to the overcrowding of space on the main floor, the lower floor media center was beginning to tend in the opposite direction, with listening stations underused partly because of generous borrowing privileges for media materials, as well as the greater availability of streaming audio and video. A large behind-the-scenes area, including a disused recording studio, was largely underutilized and cluttered, but the space was compartmentalized in ways that would have made it difficult to repurpose the area for public space or shelving without demolition and redesign of interior walls

Before renovation — (below) **Main Floor**; (bottom left) **Periodicals room**; (bottom right) **Bird's eye view of crowded shelving on main floor.**



Before renovation — (below) **Music Media Center**; (bottom left) **Former recording studio storage area**; (bottom right) **Cluttered shelving and staff space.**



Now, after an extensive summer renovation, we have connected our two floors, allowing us to concentrate our public service efforts at a single desk on the main floor of the library. We have also been able to achieve two overriding goals that had at first seemed contradictory: to increase both shelving capacity and space for our users. One outcome of the renovation that has perhaps garnered the most enthusiastic response was the decision to restore the library seminar room to its original purpose. This room has now become a bright, comfortable and well-equipped space for instruction, special events, meetings, and collaborative work in the department, strengthening connections between the library and its core users and enabling us to support their efforts more fully.

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Incremental changes across multiple budget years would have had a limited impact on the critical needs of our users. The efficacy of the project in meeting our ambitious goals was due to project funding sufficient to enable us to address these pressing interdependent problems with our facility in a more holistic way. For example, opening up space for users while still increasing shelving capacity was dependent on the inclusion of compact shelving for books and scores as well as high-density Gemtrac units for CD storage in our renovation plans.



We had considerable help in planning for our renovation, particularly from a library committee that we formed early in the planning process, consisting of representatives from the Music Department and the library. Faculty and graduate student representatives on this committee were invaluable in helping us to examine the different options and identify the issues that were most vital to our users, as well as developing a series of recommendations that formed the core of our project funding proposal. One of the major issues considered by the committee was how to connect the two floors. Various alternatives had been discussed over the years, but the one which seemed most cost-effective was the idea of connecting to a staircase located on the other side of a Music Department office which adjoined the Music Library. Architects sketched several options for us which could make this connection possible. We discussed the pros and cons of the various possibilities in detail with our committee

and asked people in the department to weigh in on this decision. While a lot of people jokingly (we think) claimed to favor the idea of installing a fireman's pole, the committee ultimately decided that the most straightforward alternative was for the library to connect directly to the staircase through demolition of the walls of the intervening office.

Once the funding proposal was approved, we were assigned a project team, which included one project manager each from the university and the library, as well as an architect, a contractor, an engineer, and an A/V specialist, who all handled the complicated sequencing of construction events which helped us to remain within an exceptionally tight schedule, since it was necessary for the renovation to be completed during the summer months. The project team coordinated

*(left) Renovation of Seminar Room - formerly Periodicals Room;
(below) New Seminar Room.*



asbestos remediation, demolition and construction of interior walls to connect the floors and open up floor space downstairs, installation of a dumbwaiter so that books and scores can now be moved easily between floors, provision of new carpeting and ceilings, and rewiring to provide for new media stations as well as outlets so that patrons can use their laptops throughout the library. Each floor of the library had to be completely cleared prior to renovation, but the project team carefully staged the work so that collections could be moved onto the main floor for the duration of the lower floor renovation and, once the lower

see *Duke Renovation* — continued on page 21



in making decisions about the design of the new space. We tried to take full advantage of the space to maximize shelving capacity and to bring users in proximity to the windows wherever possible. As we carefully counted the linear feet of our static shelving versus what we would gain in compact shelving, we debated how much

(left) Collections were moved to main floor during renovation of lower floor; (below) Main Floor during renovation.



floor construction was completed, the collection was moved downstairs in preparation for renovation of the main floor. Space was tight for fitting materials onto a single floor during each phase of the renovation, but was worth the effort to avoid a major move and storage of collections offsite. Having most of the collections remain in the building also allowed Music Library staff, located in temporary quarters at another campus library over the summer, to retrieve needed materials upon request.

shelving we could relinquish on the main floor to enable us to create new seating and study areas. We were also cognizant of differing patron needs and preferences, so we made every effort to create a variety of study zones within our small space. We decided to remove

(left) Music Library staff member Nathaniel Brown with Head of East Campus Libraries Kelley Lawton after installation of new compact shelving; (below) Shelving capacity dramatically increased by new compact shelving.



The work of our capable project team left us the time we needed to work out the details of the internal configuration of the space and allowed us the luxury of carefully selecting new furniture and finishes for the library. The detailed ideas and information we had received from our committee were instrumental



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Duke Renovation — continued from page 21

New seating area adjacent to Seminar Room and browsing area for new periodicals, books, and scores.



several ranges of shelving on one side of the main floor to provide a generous amount of space for a large open area with study tables and soft seating which would also allow for unobstructed access to the windows. On the other side of the room, we kept most of the original shelving for scores, but eliminated one range of shelving

Corridor connecting to staircase with lookup stations, printing and photocopying, and special displays.



at the front to bring in more light and to accommodate a seating area in front of the new Seminar Room and proximate to a new browsing area for incoming periodicals, books, and scores. We also removed one section of shelving at the end of each of these ranges so that we could add a row of soft seating and study tables next to the windows. We placed the new media carrels in their own separate area towards the back of the room near the Gemtrac CD shelving. Because we wanted to make the reference collection more accessible than it had been previously, we installed reference shelving on

two sides of the main open seating area, which provides some definition of this space, and the placement of this shelving in front of the media carrels also acts as a buffer between the media stations and study area. New counter-high shelving has enabled us to provide easier access to popular reference resources.

Media carrels.



Downstairs, in addition to the new compact shelving ranges, we provided a small group study room as well as seating for those who prefer a quiet study area sequestered from the activity on the main floor. We have also made more effective use of the former recording studio space, relocating some of the shelving removed from upstairs to provide improved storage for our rare book collection.

The Library reopened on schedule on August 29th, and a festive grand re-opening was celebrated on September 23rd, attended by many faculty, students, staff,

Lower floor seating area and group study room.



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(left) *Open study area after renovation; (below) Study area tucked away next to windows; (right) Computer workstations.*



administrators, and several honored guests from area libraries. A high point of this event was a performance by the predominantly graduate student group, the Duke New Music Ensemble, of a composition by Duke faculty composer (and planning committee member) John Supko entitled—fortuitously—*Rooms*. The most immediate and gratifying effect of the renovation has been the evident satisfaction of so many of our regular users, as well as many who had not used the library before. The brighter and more spacious main floor has become more of a locus for social and professional interaction



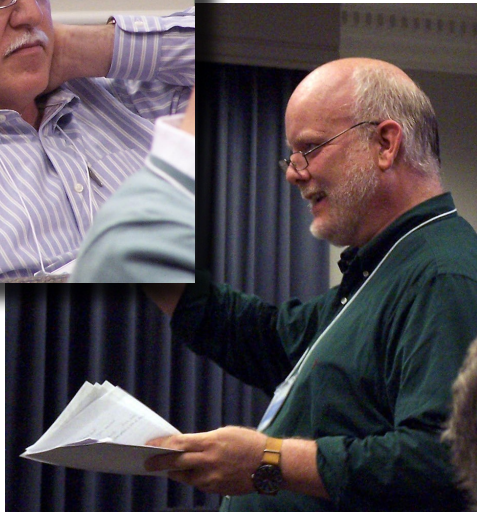
where people take the opportunity to meet and talk. The Seminar Room is proving to be one of the most popular results of the renovation—five classes are scheduled there during the coming semester, and it also provides a pleasant

venue for lectures by faculty, students, and distinguished guests, as well as a meeting room for departmental and student events. We have begun moving selected materials from offsite storage and will initiate a systematic process of transferring materials in the coming year, providing significantly increased onsite access to our collections. This

thoroughgoing renovation of our space gave us the opportunity to take a fresh look at the needs of our users, and to address many critical problems at once. We will regularly revisit these and other issues so that we may continue to build on the improvements that the renovation made possible.



Grand re-opening party and performance by the Duke New Music Ensemble of John Supko's composition Rooms.



MINUTES

Southeast Chapter, Music Library Association
 Annual Business Meeting
 Chapel Hill, NC
 John Druessedow, chair, presiding
 October 22, 2011
 47 in attendance

- I. Call to order at 10:47 am.
 - a. John Druessedow welcomed the membership and recounted the story of the Yellow Plastic Hammer of Despotism in airport security – Neil Hughes will take care of the hammer for future meetings.
- II. Last call for voting
 - a. John reminded the membership that voting for the open Board positions would close at the start of the meeting. He also talked about Barnes & Noble's Nook device and getting instruction for it while voting wrapped up.
- III. Minutes for interim meeting on February 10, 2011 in Philadelphia were approved by consensus as published in *Breve Notes*.
- IV. Treasurer's report

**Southeast Chapter of the Music Library Association
 Treasurer's Report
 For period February 4, 2011 to October 17, 2011
 Submitted by Scott Phinney
 Chapel Hill, NC
 October 22, 2011**

NET WORTH as of February 4, 2011 **\$22,463.76**

INCOME

Membership dues	\$859.90 [^]
Pauline Shaw Bayne Travel Grant	\$24.45 [^]
Other Gifts	\$144.67 [^]
Annual Conference Registration and Banquet	\$4,726.21 [^]
Interest on checking account (as of 9/30/11)	\$0.89
Interest on money market account (as of 9/30/11)	\$10.79
TOTAL	\$5,766.91

EXPENSES*

Brochure Printing (McBride Reimbursement)	\$24.98
SEMLA Printing	\$183.69
SEMLA Name Tag Holders	\$40.55
SEMLA Opening Reception Bartender	\$30.00
SEMLA Banquet-Restaurant Bill	\$3,268.83
TOTAL	\$3,548.05

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Checking account balance as of 10/17/11	\$8,385.99
Money Market account balance as of 10/17/11	\$16,296.63
NET WORTH as of October 17, 2011	\$24,682.62

MEMBERSHIP (paid as of 10/17/11)

Individual	94
Institutional	4

^Figures are in partial dollars to account for fees assessed by PayPal

*Full expenses for SEMLA 2011 Annual Meeting forthcoming in February 2012 Interim business meeting report.

- V. Pauline Shaw Bayne Travel Grant
 - a. Joyce Clinkscales thanked Jaro Szurek and Tim Gmeiner who served on the Travel Grant Committee with her, and announced that this year's Pauline Shaw Bayne Travel Grant recipients were Sonia Archer-Capuzzo and Jacey Kepich.
 - b. She also reminded people to give money to the Pauline Shaw Bayne Travel Grant as the funds are getting low.
- VI. Welcome to new members and first time attendees
 - a. John Druessedow recognized the following first time attendees:
 - i. Sonia Archer-Capuzzo
 - ii. Sofia Becerra-Licha (UNC-Chapel Hill)
 - iii. Tim Cook (UNC-Chapel Hill)
 - iv. Jennifer Cooper (UNC-Chapel Hill)
 - v. Ana Dubnjakovic (USC)
 - vi. Christopher Holden (UNC-Chapel Hill)
 - vii. Nick Homenda (USC)
 - viii. Jacey Kepich (UNC-Greensboro)
 - ix. Chelsey Masterson (UNC-Chapel Hill)
 - x. Elizabeth McCraw (UNC-Chapel Hill)
 - xi. Ken Norton (Baker & Taylor)
 - xii. Ericka Patillo (UNC-Chapel Hill)
 - xiii. Terry Patrickis (UNC-Chapel Hill)
 - xiv. Priscilla Jane Smith (UNC-Chapel Hill)
 - xv. Amy Strickland (Miami)
 - xvi. Marshall Stroschio (UNC-Chapel Hill)
 - b. John expressed his hope that these first time attendees will continue to come to SEMLA events and to MLA as they are able.
- VII. New SEMLA Appointments
 - a. Nara Newcomer thanked the Web Editor Search committee John Leslie, Leslie Kamtman and Scott Phinney for their work, and welcomed Nick Homenda at the University of South Carolina as the new SEMLA Web Editor.
- VIII. Membership
 - a. Grover Baker mentioned that there is concern on the part of MLA about membership.
 - b. MLA Past-President Ruthann McTyre talked about a Task Force in MLA to raise membership not just among music librarians but perhaps partnering with other related groups as well. She asked the membership what other groups MLA might consider as partners as most library organizations are losing members.

- c. Jenny Colvin suggested making the national dues less – it's currently \$110.00 where SEMLA is \$10.00 per year.
- d. Lisa Hooper suggested offering webinars to reach people who can't attend conferences in person.
- e. Jenny also suggested not charging the full rate for first-time attendees.
- f. Ruthann mentioned going to library schools in the Dallas Metro and getting a mentoring project going for Dallas 2012.
- g. She also suggested having a sponsorship program to cover someone for a year.
- h. Neil Hughes said that perhaps we should wait it out and see if the economy picks up.
- i. Joyce Clinkscales opined that people might be dropping their memberships if they feel that they can't attend the annual conferences.
- j. Phil Vandermeer asked if people's institutions were actually paying for webinars; Neil Hughes said that UGA would pay for those, though they wouldn't pay for conference travel.
- k. Diane Steinhaus mentioned the RDA webinar Kathy Glennan led the previous week as a money-maker for ALCTS.
- l. Lisa Hooper suggested involving music history professors to promote libraries in their teaching and research.
- m. Grover Baker offered that school music teachers have a need for a clearing house of materials.
- n. Renee McBride talked about being MLA Placement Officer and said that the College Music Society faculty would be a good academic music contact; Phil Vandermeer that exhibiting at the Society for Ethnomusicology was less successful.
- o. John Druessedow suggested that the online availability of *Notes* may affect membership numbers nationally.
- p. Neil Hughes said we need to find ways to pitch music librarianship as an alternate career to musicology; Phil Vandermeer added that the faculty members need to be advising about music librarianship as well.
- q. Renee McBride added that we should be stressing that you can still research, perform, whatever your musical focus is while still being a music librarian.
- r. Sarah Cohen talked about the National Association of Flutists who has an e-membership at a reduced rate that does not get paper copies of journals.
- s. Lynne Jaffe asked about having a membership without the *Notes* subscription.
- t. Phil Vandermeer mentioned that we have a lot of competition with the archival societies.
- u. Grover Baker asked Ken Norton what SEMLA can do for vendors; Ken said to be more visible so that vendors can be more aware of it.
- v. Jill Shires asked about involving paraprofessionals more in MLA; Ruthann mentioned the reduced rate.

IX. Oral History Project

- a. Jenny Colvin said we have recorded the oral histories of eight past chairs, one planned for interview in written form; several others have politely declined to be interviewed. Her opinion was that interviews work best in person, though they have used Skype and other methods.
- b. She suggested collecting histories related to Hurricane Katrina.
- c. She asked for suggestions for additional people to interview. The Oral History Project for MLA will have a presentation in Dallas; SEMLA is one of two chapters that has its own project going.
- d. John Druessedow offered his support for the interview project, having just completed his interview the previous day.

X. Future SEMLA meeting sites and dates

- a. John Druessedow informed the membership that the following meeting sites and dates had been offered:
 - i. 2012 – University of Alabama (Tuscaloosa)
 - 1. Cynthia Miller will be the local arrangements chair for this meeting.
 - 2. October 18-20, 2012
 - 3. Tuscaloosa was hard hit by tornadoes in spring 2011; Cynthia Miller reported at that time that things were doing okay as far as Music Library concerns were.

4. Amy Strickland said that it's about an hour from the Birmingham airport to Tuscaloosa; Roberta Ford noted that there is a small regional airport in Tuscaloosa as well.
 - ii. 2013 – Vanderbilt University (Nashville, TN)
 1. Holling Smith-Borne is chair of local arrangements for this meeting.
 2. Jacob Schaub stated that in view of the 2014 national meeting's move to Atlanta, his Vanderbilt colleagues were open to the possibility of relocating the 2013 SEMLA meeting there as well, if the chapter wished to do so.
 - iii. 2014 – Louisiana State University (Baton Rouge, LA)
 1. Lois Kuyper-Rushing had nothing to add about this meeting at this time.
 - iv. 2015 – Possible joint meeting with the Atlantic Chapter
 1. John Druessedow said that we haven't made any overtures about this yet, pending other pressing business.
- XI. Election Results
- i. Gary Boye announced that Lisa Hooper was elected Secretary/Treasurer and Sara Nodine was elected Member-at-Large, and thanked the other Nominations Committee members Katy Hoffer and Neil Hughes.
- XII. Old Business
- a. Archives Update
 - i. David Hursh thanked Grover Baker and Lisa Hooper for their help with drafting an archives policy, which also addresses digital copies.
 - ii. David noted that there is currently a discussion as to where digital copies of materials would be hosted; he suggested using cloud (distributed network) storage to protect against natural disaster for the physical materials.
 - iii. He reminded people to submit items for the archives as appropriate.
 - b. John Druessedow reported that Linda Gorman, formerly at Southeastern Baptist Theological Seminary and now living in Toronto, sends greetings and encouraged people to attend IAML in Montreal.
- XIII. New Business
- a. John Druessedow announced that we are still planning to have SEMLA 2013 in Nashville.
 - b. He announced that MLA 2014 might be held in Atlanta.
 - i. We sent out a questionnaire about this via e-mail with the following three questions:
 1. Would you like to meet in Atlanta in 2014? (Most said yes.)
 2. Would you be willing to help identify fundraising opportunities? (Most said no; citing little experience.)
 3. Would you be willing to help with registration? (Most said yes.)
 - ii. The Atlanta meeting would be a pilot project whereby MLA would take care of most of the local arrangements.
 - iii. The SEMLA Board still has concerns about how a convention manager would handle all of the details that go into hosting a national meeting.
 - iv. Ruthann McTyre met with the SEMLA Board and mentioned that the chapter needed to raise between \$1,000 and \$2,500 to contribute to the conference costs.
 - v. Lynne Jaffe noted that we still had money left from Memphis; Neil Hughes said the money in the Money Market account is for use as the SEMLA Board sees fit.
 - vi. Ruthann talked about using the convention managers (HelmsBriscoe) who can get better deals through their volume business. She said that MLA also looked at Orlando, but were discouraged by the fact that it will be high tourist season there. She also mentioned that Nashville was cancelled because no hotel would work with MLA there. The model for this managed conference approach is still in development; this conference is not a done deal at this point. Major fundraising for this conference will fall to the MLA Development Officer.
 - vii. Roberta Ford said that the MLA Board needs to be clearer about what the real expectations for the Georgia music librarians are; Ruthann said that A-R Editions would be available to help with

this, handling the printing, registrations, etc., but we should think of Local Arrangements as being the whole chapter.

- viii. Joyce Clinkscapes said the management company had identified hotels that would meet our needs, included being “centrally located.”
 - ix. There was some discussion as to whether we should meet in Chicago every other year or stay in college dorms in the summer; neither were particularly popular according to the national survey.
 - x. Joyce said that she cannot personally guarantee that she will be able to do a lot in the hosting of this meeting and asked for a show of hands from Georgia members and others who’d be willing to work on local arrangements.
- c. John Druessedow offered Thank You's to:
- i. The Local Arrangements Committee, particularly Renee McBride, Phil Vandermeer, Diane Steinhaus, and Nara Newcomer
 - ii. MLSC and Theodore Front for their sponsorship of the conference
 - iii. The Program Committee consisting of Nara Newcomer, Sara Manus, and Renee McBride
 - iv. The SEMLA Board members who have served with John past and present: Nara Newcomer, Gary Boye, Anna Neal, Grover Baker, Chris Durman, and Scott Phinney.
- d. John Druessedow passed the Yellow Plastic Hammer of Despotism to Joyce Clinkscapes as the new SEMLA Chair, who gaveled us into adjournment with thanks to John Druessedow and the Chapel Hill area sponsors.

XIV. Adjourn at 12:15 pm.



SEMLA First-time Attendees: (Front row, l-r) Chelsey Masterson, Terry Patrickis, Sonia Archer-Capuzzo, Elizabeth McCraw, Sarah Cohen, Amy Strickland, and Jennifer Cooper. (Back row, l-r) Jacey Kepich, Chris Holden, Nick Homenda, Shelley Smith, and Ken Norton.



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:

Fax:

Are you currently a member of the national Music Library Association? Yes No

Membership categories:

Personal \$10.00

Student \$5.00

Institutional \$15.00

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

Lisa Hooper
SEMLA Secretary/Treasurer
Tulane University
Howard-Tilton Memorial Library
7001 Freret Street
New Orleans, LA 70118