

MLA 2019

ST. LOUIS, MISSOURI



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

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SEMLA-L

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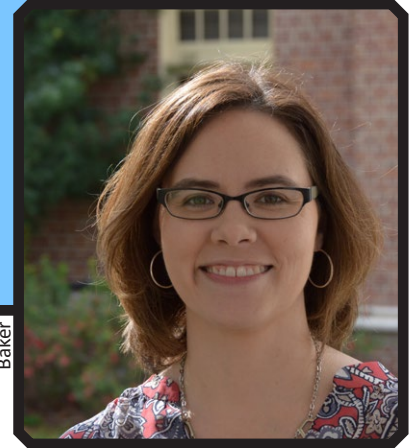
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FROM THE CHAIR

Sara Fay

Florida State University



Baker

Hi, friends! I hope you are all well, as many are diving head first into what ironically has always felt like the busiest time of the year in the library. Those summer months. So many in our schools head out to music festivals or travel far and wide, but I was always excited for the quiet and time to jump into those projects that couldn't get done when school was in session. All it takes to appreciate summer time for projects is trying to do the work during the school year, whether it be completing an inventory or collection shift. But what happens when these large scale projects start weighing you down? When it feels like the work will never end and the finish line is a moving target just out of reach. That's when it's helpful to remember you're not alone. We've all fought the good fight, many times over in some cases.

Several years ago the Allen Music Library at FSU took on the task of inventorying the entire collection, top to bottom. We knew there were discrepancies between what was in the catalog and what was actually on the shelf, and we decided it was time to take on the task of cleaning it up. After coming up with a strategy, the work began. To say I was eager in the beginning would be an understatement. I love the idea of projects like this and was ready to get started, looking forward to getting to know the collection more along the way. Four and a half years later that fire was not burning as bright, and there were many days I know I felt like it would never end, but perseverance kicked in.

Halfway or so through the project we found out the libraries across the state, both universities and colleges, would be merging catalogs and eventually migrating to a new system. To say this was good timing for a major records cleanup project would be an understatement. As we went through the process of merging and migrating, it was encouraging to see that all our hard work during the inventory and subsequent cleanup was going to put us in a really solid place in the new system. While that migration to a new system didn't happen as planned, the work was done and the benefits were clear. We knew our collection better than before, could more accurately account for the volume of materials, and put plans in place for new items as they were brought into the collections. Perseverance paid off.

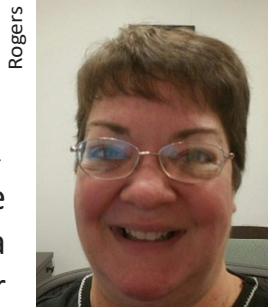
All this to say, during those tough times when the project seemed never ending or the value of the work became clouded, being able to talk out hurdles or commiserate with colleagues in SEMLA and MLA was priceless. Stand strong and know that we've all been through similar struggles and are here to support you. And I don't know many of us who would turn down a phone call or good cup of coffee to talk things over! ■

88th Annual Meeting of the Music Library Association February 20-24, 2019



By Shelley Rogers
University of West Georgia

MLA conference titles use a numbering scheme rather than a topical theme; however, although not explicitly stated, the conference program emphasized Diversity, Equity, and Inclusion (DEI) principles.



Rogers

Day 1 (Wednesday)

The opening reception featured hors d'oeuvres, two cash bars, and around 30 open vendor exhibits.

Day 2 (Thursday)

After welcomes from MLA and local officials, the first plenary (which was live streamed) was underway. All sessions in that large ballroom space were live streamed.

Plenary I: St. Louis Black Musicians Speak: Our Lives Matter! / sponsored by the Oral History Committee; speakers: Therese Dickman (Southern Illinois U. Edwardsville, home of the National Ragtime and Jazz Archive), Rob Deland (VanderCook College of Music), and

Brian Owens (St. Louis, Mo.). In the National Ragtime and Jazz Archive's Oral History Project, 15 musicians were interviewed in the early 80s. More were added; there are about 25 now. We heard a bit about these interviews. See <http://www.siue.edu/lovejoy-library/musiclistening/NRJA/index.shtml> for a list, which includes Eubie Blake and other stand-

outs. After that, we were treated to a soul performance by Brian Owens, an African American musician, singer, philanthropist, producer, etc. (He wears a lot of hats!)

Mr. Owens sang, accompanied by a guitarist, then he spoke about how he and his foundation encourage young people of color in disadvantaged St. Louis



Brian Owens

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neighborhoods to study music and progress in the music industry. He performed again after that speech and Q&A. Many of us gave him a standing ovation after his second performance. I was dabbing at the tears on my face. If you're curious, you can Google him or see <http://brianowenssoul.com/> for more info on one of his recordings.

Lessons in Diversity and Bias / sponsored by the Instruction Subcommittee; speakers: Angela Pratesi (U. of Northern Iowa), Veronica Wells (U. of the Pacific), and Grace Haynes (Michigan State U.). The speakers involved us in three active learning activities and we discussed our results.

The speakers talked about using *Grove Dictionary of Music and Musicians* and *Grove Music Online*. For one speaker, this was during a doctoral-level music research course. She has her students look at print and online editions of *Grove*, comparing differences. These differences are particularly notable with regard to women and world percussion. One presenter cited **Amy Strickland's** book chapter of last year!

I found the first learning activity interesting: we were asked to write down the names of three people that we consider authorities on music. I wrote mine down. In the discussion afterwards, I realized that "my" three are all white men; no women or people of color. That was eye-opening. Many colleagues did write down one name of a woman or person of color; less wrote down two, and only a handful wrote down three. We learned that the gender diversity gap in American orchestras is narrowing

due to blind auditions, but it is still great in administration. The racial diversity gap is still wide; less than 15% are non-white. Did you know that 87% of pop songwriters are male? Amazingly, 98% of music producers are male. Of Grammy nominations, 9.3% are female, and 0% of nominees for producers since 2013 were female. Yep: none. We were staggered by that.

The presenters suggested that when teaching, don't always call on the first people to raise their hands. Wait a bit and call on those folks who volunteer later. They said that one needs at least 15 minutes of class time to talk about bias, gender, and racism issues. They recognize that one might feel very uncomfortable. They encouraged us to pair with another faculty member for back-up in teaching classes on these issues.

In terms of disability: the medical model of disability views disabilities as something to be treated, whereas the social model of disability says try thinking of disabilities as a block in the path. Society is still not accommodating of disabilities, which leads to lack of access. One presenter recommended the Comic Sans font because it is easy to read. Helvetica, a widely used sans-serif font, is hard to read for folks with dyslexia.

We were referred to Paul Wittgenstein performing Ravel's *Piano Concerto for the Left Hand* and saw the beginning of *Rachmaninoff had big hands* (<https://www.youtube.com/watch?v=ifKKlhYF53w>). This is hilarious; take a look. It's also informative; through learning of others' experiences with disabilities, we grow in sensitivity.

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Common Threads: Music Information Literacy as Community Practice / sponsored by the Instruction Subcommittee of the Cataloging and Metadata Committee; speakers: Nara Newcomer (U. of Mo.-KC) and Andi Beckendorf (Luther College). Is there a divide between public and technical services with regard to music librarians? No, not really. Two surveys of MLA show that 30% of music librarians have public and technical services duties; 29% of MOUG members have public services duties, and 4% of OLAC (Online Audiovisual Catalogers) have public duties. Nara said that technical services work touches more people, but it doesn't feel like it because it's more anonymous. (Look at how many people search the catalog compared to how many are taught in instruction sessions and through reference

duties.) Andi talked about the library as an ecosystem, and the presenters referred to Lisa Janicke-Hinchliffe's discussion of a "constellation of documents."

Destroy Music Libraries, Free Music Librarians: A Discussion of Professional Ethics and Actions / speakers: Sandy Rodriguez (U. of Mo.-KC), Kathleen DeLaurenti (Peabody Institute of John Hopkins), Anne Rhodes (Yale), Matthew Vest (UCLA), Ricky Williams (Chatham U.). Rather than being a panel type of presentation, this session consisted of three active learning activities in which each individual table of attendees discussed a question, selectively presented their key findings to everyone, then privately discussed

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Destruction Zone? — Attendees participate in the "Destroy Music Libraries, Free Music Librarians" active learning session.

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the next question, etc. (There were probably 30 or so tables of six people each; it was very well-attended.) The three questions we discussed, in this order, were:

- *What do we do to destroy music librarianship?*
- *How do we contribute to these actions today?*
- *How do we stop doing these things?*

These questions got us talking about what kinds of actions are destructive (e.g., sit back in your office and don't interact). There were dozens and dozens of suggestions for destructive actions and ways to ameliorate them. I found this personally helpful and my table did encourage me to share with the whole, which I did. My contribution had to do with work/life balance: not attending evening recitals after a full day's work. (Am I sitting back in my office and not interacting? I felt a bit guilty.) On the bright side, my table partners suggested that I pick two or three concerts per year, perhaps in which I assume an active planning role, and use comp time those days. In that way I can be more visible while still getting my workload accomplished, and more successfully cope with arthritis and work/life balance issues that hamper my visibility at evening music events.

Alma Interest Group. New authorities functionality is coming in April. We don't know what that means yet! Much laughter greeted that announcement. There will be changes to the 7xx, even when it includes \$t. We will stop fussing with ending punctuation. We discussed resolution of the 830 \$v issue and the display of series 4xx. Our Alma Interest Group leader, Margaret Corby (Kansas State),

is pushing Ex Libris to establish an authorities interest group.

Bruce Evans' institution (Baylor) is migrating soon (individually, not as part of a consortium) and he asked for advice. Another man mentioned that his institution is also migrating to Alma, but I didn't catch his name. We spent most of the meeting giving them pointers. The Alma Interest Group in MLA has grown very considerably, while the Voyager group died out.

Southeast (SEMLA) Chapter meeting. We had a lively semi-annual business meeting with much laughter. We all know SEMLA is the best of the chapters! (I found the Midwest Chapter to be good, but SEMLA is even friendlier.) Among the business we discussed, in addition to the usual welcomes of new members and first-time MLA attendees, approval of minutes, and treasurer's report: the winner of our national travel grant; the Best of Chapters Committee; and future SEMLA meetings (perhaps Emory in 2020). Our annual meeting in fall 2018 at Tallahassee was canceled because of Hurricane Michael, so the usual reports of the annual conference were very short! This fall we'll be meeting at Ole Miss.

Day 3 (Friday)

Most MLA folks in the know sign up to attend the hotel's sumptuous free breakfast sponsored by Alexander Street Press (ASP) on the Friday morning of the MLA annual meeting. It is well worth being captive of a vendor's spiel! After we enjoyed the buffet, the rep for ASP spoke about their Open Music Library (OML) product. It does

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include open access content alongside their subscription content; e.g., open access scores next to copyrighted scores; same with audio performances. Audio can include local recordings. Their interface can display the score while listening to the audio. They're working on automatic page turning! (This got a big laugh.) The interface is mobile-friendly. Jazz is coming. They have obtained SESC, which is a famous Brazilian label. OML is a hub of data sets of performance history for some major institutions like the NY Philharmonic and the Boston Symphony Orchestra—great for answering questions like *how many times has Maria Callas performed at the Met?* ASP and ProQuest Music databases cover (as separate databases): video, scores, audio, reference and primary sources, and periodicals. An institution can choose which ones are wanted, all in one platform.

The interdisciplinary topical search of (*protest or revolution*) *AND music* has become a very popular dissertation topic. A total of 58% of institutions have at least one course on social change. ASP expects to have a music and social change multimedia database by late 2019-early 2020. They got Smithsonian Folkways Recordings (SFR) to partner with them on creating this. It will be organized into 12-15 social events (like women's lib, Black Lives Matter, #metoo + Times's Up, Vietnam War) or 4 theme modules (protest, incarceration, immigration, white nationalism).

At this point, Huib Schippers, Curator and Director of Smithsonian Folkways Recordings, spoke to us. SFR started in 1948. I have in my

notes that he mentioned *The Social Power of Music* as a good recording to obtain. This is a four-disc set released Feb. 22, 2019 (that very day). It does look wonderful. Anyway, Mr. Schippers said that SFR is "kind of a museum of sound." He said that the top departments that study protest and music are (in this order):

1. Sociology
2. History
3. Political science
4. Anthropology
5. Music

Plenary II: Recruiting and Retaining a Diverse Workforce—Considerations for MLA / sponsored by the Diversity Committee; speakers: Mark Puente (ARL), **Holling Smith-Borne** (Vanderbilt), Denise DeCou (Washington U.), Sara Outhier (U. of North Texas), Vincent Pelote (Rutgers). I didn't take a lot of notes at this, preferring to concentrate on listening to the four panelists, who spoke about diversity considerations in general and their own individual experiences as members of marginalized groups. Mark spoke about his work at ARL. Since 1997 there have been six various diversity and leadership programs. Denise is in HR at Washington U. and has much nonprofit experience with diversity programs. Vincent has been an MLA member for many years and is associated with the Institute of Jazz Studies at Rutgers. The most touching panelist, in my opinion, was our own Holling. His willingness to be vulnerable, to share a bit of his experiences, made for a very personal presentation to which everyone listened closely.

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After this session, I realized that I think an effective conference has two types of sessions: 1) history, updates, workflows, how-to's—unemotional, factual content that helps me do my job better, and 2) sensitivity content that touches me on a deep level and helps my soul to grow. Okay, there's actually a third type: an amalgamation of the two, which is how I would characterize this second plenary. I realized that the tough part for me revolves around my expectations: when I expect one of those types of presentations, but get the other, I experience frustration and disappointment, at least initially.



Posterized — SEMLA's own Peter Shirts (Emory University) discusses his research with an interested attendee during the Friday poster sessions.

Poster Sessions. There were 12 poster sessions. I wandered through and talked with some of the presenters, particularly the one about the RIdIM database (musical iconography, which I had just added to the Websites list on my music research LibGuide

before the conference) and Veronica Wells (U. of the Pacific), who covered a longitudinal study of information literacy skills at her institution.

NACO/SACO/BIBCO Business Meeting. I am kind of on the fringes at a NACO/SACO/BIBCO business meeting; pretty much everyone else is doing NMP work. I sat there and soaked it in.

We learned that *Filmed operas* is gone, replaced by two separate subjects: *Operas* and *Filmed performances*. The same is true for similar AAPs, like *Televised operas*. Catalogers were encouraged to talk with

Nancy Lorimer about genre/form term possibilities. Record Manager was discussed. One can delay sending an authority record to LC while using this software, but one can't use macros.

Minimizing Microaggressions: How to Identify, Mitigate, and Prevent Negative Bias / sponsored by the Education Committee;

speakers: Joy Doan (Northwestern), Grace Haynes (Michigan State), and Greg MacAyeal (Northwestern). Although it was a live streamed event in the largest presentation space, this had the feel of a small, intimate setting, as the moderator encouraged audience members

to move to the front of the room. This was a session of four panelists, each speaking about their very personal experiences as members of marginalized groups: a man

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with Mexican heritage, an African American woman, an Asian American woman, and an African American man (not mentioned in the list of speakers, but this was Vincent Pelote of Rutgers, from our second plenary session). I didn't take notes, preferring to listen more closely.

Bringing the World into the Catalog and the Classroom: Mitigating Western-Centrism with Controlled Vocabularies for Music /

sponsored by the Cataloging and Metadata Committee; speakers: Tracey Snyder (Cornell), Nancy Lorimer (Stanford), Brad Young (Institute for Knowledge Organization), Hermine Vermeij (UCLA), Casey Mullin (Western Washington U.), Allison McClanahan (Indiana U.). The presenters discussed three controlled vocabularies that are newer tools than LCSH: LCMPT, LCGFT, and LCDGT (medium of performance, genre/form, and demographic terms, respectively). There were over 1300 terms in the initial publication of LCMPT and LCGFT. LCDGT utilizes the MARC 385 (audience) and 386 (creator) fields and is still under construction. The 368 \$c in authority records is a new subfield for sexual orientation. I'm actively using LCMPT and LCGFT and I found this session to be a review without new information for me.

Cataloging and Metadata Town Hall / sponsored by the Cataloging and Metadata Committee. This had a long list of speakers, each giving an update about what their group has done. This was just the first CMC town hall. There's so much for the CMC to discuss that they have two town halls, with the second late Saturday afternoon.

Among the updates, they discussed two updated webinars and the existence of 6 RDA webinars after the revised Toolkit is released. We were told that as we view the Toolkit, to remember that music is considered a *textual* resource. I noted that the 382 \$r should include all the numbers in \$b and \$a, and in the 384 \$3 to name the work, not just saying that it's the first work (for example), as that will be important in a Linked Data environment. An MLA Thematic Index is an ongoing work.

A presenter said that the new RDA is a new expression, not a cataloging manual. There will be a "page" for thousands of elements. We were referred to <https://www.youtube.com/c/RDAToolkitVideo>. The new Toolkit should be available in early 2020. In the BIBFRAME 2.0 update, it was mentioned that there are currently 50-60 participants, to expand to 100. The MLA Linked Data Working Group reported that the Performed Music Ontology is now online. Hermine Vermeij recently appeared as a contestant on *Jeopardy!* and Hermine, Kevin Kishimoto, and Tracey Snyder did a hilarious *Jeopardy!*-like skit to present their information. We just roared with laughter.

Day 4 (Saturday)

RIPM breakfast. Kicked off the day with a fabulous free breakfast courtesy of RIPM. After we ate, we heard from the RIPM representative.

RIPM is Retrospective Index to Music Periodicals (formerly Répertoire International de la Presse Musicale). This

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is an international bibliography that covers music periodicals from 1700 to 1967. It currently has 388 rare periodicals, of which 299 are full text. RIPM Jazz is to be added, with 103 more periodicals from 1914-2000, and is scheduled (finally) to be released this spring.

The rep discussed how the pre-1978 periodicals are not digitized at the U.S. Copyright Office. He showed us a slide of the card catalogs at that office, and I found that interesting. The RIPM staff must check the copyright for these periodicals, but fortunately, they found that only 0.7% of them have registered their content independently. This was very good news for RIPM, as that content isn't included; just the title and author appears in the database as a search result. The results display chronologically with their covers displayed.

He said that there is an “incredible amount of photography” in these journals. They supply the metadata where they can. When asked about the cost, he replied that it will be in the low four figures for an annual subscription. We were told to see ripmjazz.org as a public site. The rep also mentioned that they're creating an open source database of iconography. Between the photos in the jazz periodicals and a database of iconography, I see interdisciplinary uses for RIPM tools.

Plenary III: Checking Our Pulse: The 2018 MLA Climate Survey / sponsored by the Climate Survey Task Force. Speakers: Mark Puente (ARL), Susannah Cleveland (B.G.S.U.), Winston Barham (U. of Va.), Joy Doan (Northwestern), Terra Merkey (Duquesne U.), and Mallory Sajewski

(Western Illinois U.). The membership survey of 1/15/19 was discussed. It was returned by 626 individual and corporate members (of which 410 were regular members). Of those, 83% identify as white, 62% female, 67.5% heterosexual, and 10.8% report a disability. The largest age group was 38-42. Academic librarians were 84% and 81.4% reported mixed duties. It was noted that the Code of Conduct on MLA's webpages (and the first page of the conference program) addressed DEI. Some respondents expressed discomfort with MLA's social media.

Content Standards Subcommittee business meeting / chaired by Mary Huisman (St. Olaf College). I am a member of this subcommittee of the CMC, so I had a seat at the table. The RDA Best Practices (BP) document was our main agenda item. We were encouraged to use forms to submit changes. More discussion actually ensued under New Business: the 3R Project. What will happen to our BP? It will be grouped under Policy Statements, as a drop-down menu choice, but also will appear in content, adjacent to text. Application profiles will be needed, and this was discussed. Attendees seemed to favor keeping access in front of a wall, rather than behind it with access only to Toolkit subscribers. I added that I think that makes the BP more influential, as well as improving access. Mary said that a link on the CSS wiki to presentations will be available. Damian Iseminger (LC) suggested that MLA-CMC start a DEI initiative to give money to help institutions afford the RDA Toolkit (where affordability is a problem). Intriguing notion.

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Career Development and Services (CDS) Committee business meeting / chaired by Ana Dubnjakovic (U. of So. Carolina). The *Core Competencies for Music Librarians* document was completed. The CDS has a lot of initiatives going, and we discussed each of these. Among my notes: 8 new MLA members were mentored; 44 pairs of people were formed, and 24 first-time attendees were mentored.

I was astonished at the activity of the Music Library Student and Emerging Professionals Interest Group (MLSTEP), which is under the wing of the CDS. They had numerous activities with 411 members! They could be a totally separate organization from MLA; they're so large and active! I hope they all find jobs,

as music librarianship has been a shrinking profession since I joined it 30 years ago. I volunteered to take over as coordinator of the résumé and cover letter review service.

That was the last session that I attended, as my 3:30 p.m. shuttle to the airport was next on my personal agenda. This is the first time I didn't stay for the Saturday late afternoon sessions, including the MLA business meeting and the closing reception, but I noted in past years that I am "conferenced out" by that point and not enjoying the final activities, so I was glad that I changed my habit this year. I didn't get home until 11 p.m., but it was awfully nice to wake up in my own bed on Sunday and have the whole day at home instead of traveling. ■



Break Time — Attendees enjoy beverages and snacks while conversing with colleagues and vendors in the exhibits area within St. Louis' Union Station Hotel.

MLA First-time Attendee Report

By Jon-Marc Ryan Dale
East Carolina University

I finally attended my first-ever Music Library Association conference in my favorite city, St. Louis, Missouri. I emphasize *finally* because although I have spent many years working in the music library world, I never got around to attending an MLA conference until now. The experience was both exciting and a little disappointing, but above all a great learning experience.

Since this was my first MLA conference, the earliest session I participated in was the “First-time Attendees Reception,” which turned out to be one of the best things I could have done

at the conference! Little did I know I would run into several SEMLA members and meet a potential article/presentation partner, as well (more on this later). The opportunity of talking with fellow first-timers proved invaluable since the individuals I sat with could be future co-workers or even leaders in the music library community. I think there’s even a case to be made for veterans of the profession coming to this meeting to acquaint themselves with budding music librarians.

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First-Time MLA Attendees — (l-r) Elizabeth Uchimura (Florida State University), Jon-Marc Dale (East Carolina University), and Amanda Scott (Middle Tennessee State University).

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After the reception, figuring out which sessions I should attend was a bit of a puzzle. Should I focus on sessions about unfamiliar topics and broaden my knowledge, or should I build upon my current skills and attend topics that interest me? The latter turned out to be the best choice to maximize my time. As someone who greatly appreciates instructional and user-friendly design, I found “Hip-hop and the Pocket City Sound: Cultivating Community Capital” of great interest and a highlight of the conference. Librarians at Evansville Public Library in Indiana utilized their music background and collaborated with local musicians on a recording project within the library. The presenters painted a fantastic image of how engaging a community by leaving the walls of the library helps build relationships with individuals who may not visit the library. If a public library can build a community with hip-hop, I could imagine an academic library using the same methods to establish outreach with students who are reluctant to venture into our music libraries.

Besides attending regular sessions, exploring some of the interest groups was a priority for me at MLA. As a longtime jazz musician, the Jazz and Popular Music Interest Group was a terrific occasion to meet professionals who share my passion. In addition, I was thrilled to join the conversation and even contribute ideas that seemed to resonate with the group. For example, the host asked if anyone had an idea for a presentation at MLA in Norfolk 2020. Because of my background in military music, and the fact that Norfolk is located extremely close to military bases, I suggested

a presentation centered on how military bands choose and perform popular music. I was pleasantly surprised that an idea from a newbie like me was taken seriously in a room full of super stars. As luck would have it, after the meeting the host came to me and asked if I would be interested in presenting at MLA 2020!

Despite all the positive experiences I enjoyed during the conference, there were a few elements that left me disappointed. First, the venue was not in an ideal location of town that felt walking-friendly, which was a bit frustrating for someone who could not afford the hotel accommodations. Second, my rented vehicle had a flat tire which basically took all day to get resolved, meaning I missed some of the conference due to parking in an unfavorable location. Third, food choices were very limited around the convention center, but I’m saying this as someone who lived in St. Louis for five years. Finally, I didn’t feel the conference venue offered a casual environment to learn from others in this profession, especially when the atrium, which served as the main gathering area for conference goers, was closed after hours.

Regardless of these minor quibbles with the venue, the biggest concern I had was discovering that I was a small fish in a big pond, and that my experience, credentials, and point of view as a librarian may not align with the typical music librarian career path. For example, I met many folks with multiple music degrees and years of publishing who were leaders in the world of music librarianship. I am not saying this is a bad

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thing. In fact, I agree in most cases that the degrees and scholarly contributions are extremely important. However, I found it all intimidating to realize that to reach their level, I would need to follow the same blueprint of publishing extensively and having at least a graduate music degree. Perhaps this is not necessarily true, but I did feel a pang of worry that my journey through the profession will be different than the path normally taken.

With all of that said, the conference was immensely rewarding, and I have benefited enormously from meeting the professionals

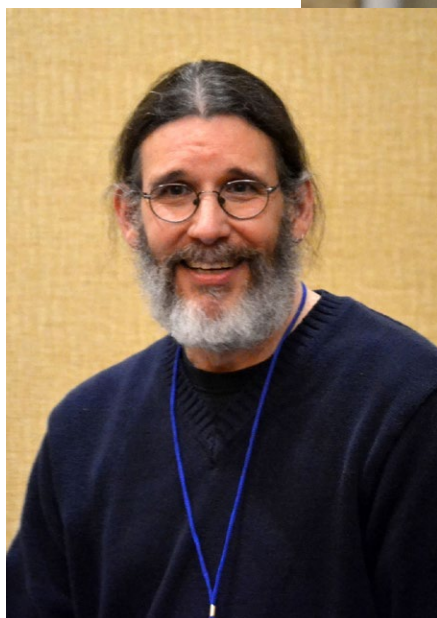
at MLA. Sharing our perspectives and experience will help me going forward in my career. I mentioned at the start of this missive that I met a research partner at the First-time Attendees Reception, Jessica Abbazio, a librarian at the University of Minnesota, who took the time to hear my ideas about ways to improve our patrons' experiences in the music library. We are now working together to create a presentation that I hope I can deliver with her at the next SEMLA meeting. This is quite a successful first-time conference-going experience. The possibilities for the future are clearer thanks to my short time in St. Louis this year. ■

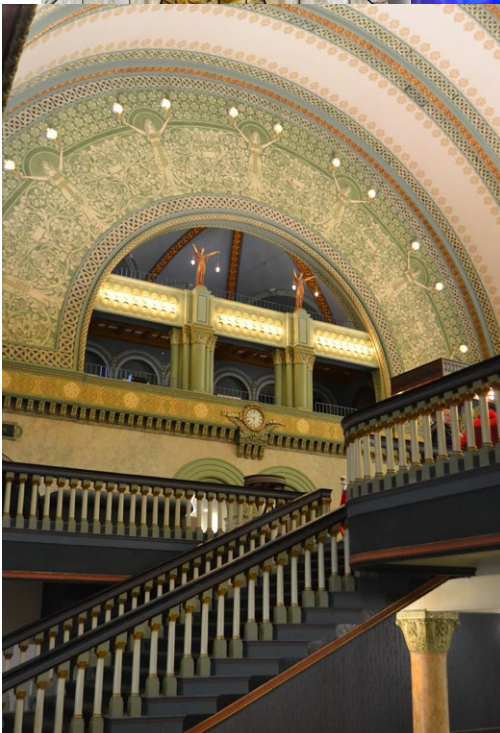
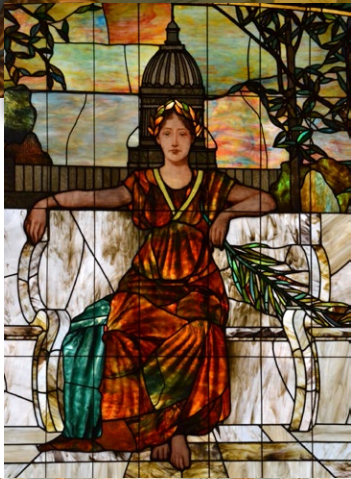
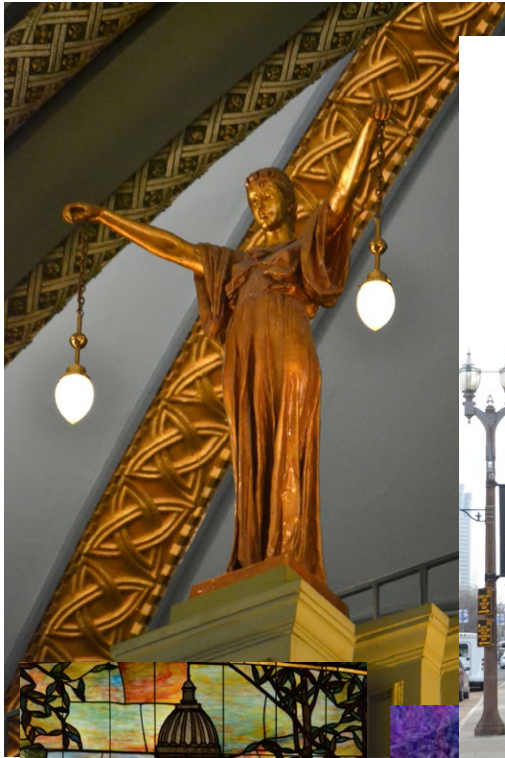


First-Time SEMLA Meeting Attendees — (l-r) Nurhak Tuncer (Elizabeth City State University), Jon-Marc Dale, Katherine Arndt (University of Alabama), and Catherine Hammer (Broward County Library – Weston Branch).



SEMLA's Newest Officers — (l-r) Vice Chair-Chair Elect, Jacob Schaub and Member-at-Large, Monica Figueroa.







SEMLA 2019 Annual Meeting at *Ole Miss*

By Greg Johnson

SEMLA 2019
The University of Mississippi
10-12 October 2019
The Inn at Ole Miss
Standard Rooms \$109
Deluxe Rooms \$119
One Bedroom Suites \$159
Reserve online at www.theinnatolemiss.com
and use the group code 4371
Call 1-888-486-7666 and reference SEMLA

The hotel is on campus, and is about a 10 minute walk to the J.D. Williams Library, where we'll have our meetings. It is also about a 15 minute walk to the center of the Oxford Square (heart of town and location of excellent restaurants, bars, bookstores, and The End of All Music (literally)). We're also working on shuttle services, so don't think you have to walk everywhere.

For those of you getting here by plane, you'll need to fly into the [Memphis International Airport](http://www.memphisa.com). The Inn at Ole Miss is an hour and 15 minutes from the airport. There are car rentals at the airport, but we are currently examining some type of shuttle option for those that might need it. We will send more information soon. If you have any questions, you can contact either John Leslie (jleslie@olemiss.edu or 662-915-7953) or me, Greg Johnson (gj1@olemiss.edu or 662-915-7753).

You can read more about Oxford here: <https://visitoxfordms.com/>.

We can't wait to see you in the fall! 🍂

SEMLA Invites Applications

for the

Pauline Shaw Bayne Travel Grant

I. The grant supports portions of the expenses related to attending this year's annual chapter meeting in **Oxford, MS, October 10-12, 2019**. The application deadline is September 1, 2019.

The Travel Grant may be awarded for up to \$500. Reimbursable expenses include: conference registration; lodging for the two nights of the conference (Thursday and Friday) at one-half of the double occupancy rate; subsistence expenses ("Meals and Incidental Expenses") at the [CONUS](#) rate for one full day (Friday) and two partial days (Thursday and Saturday); travel by car/plane/train/bus, generally by the least expensive method. The request for reimbursement must be submitted to the SEMLA Secretary-Treasurer by December 21, 2019.

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

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

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

- a) A graduate library school student (by the time of the conference in October 2019), aspiring to become a music librarian;
- b) A recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian;
- c) A music librarian (holding a Master of Library Science degree or qualifications granting an equivalent status at her/his employing institution, e.g., a certified archivist with other graduate degree working extensively with music materials) in the first two years of her/his professional career, or;
- d) A library paraprofessional/support professional working with music materials as a significant portion of his/her job responsibilities.

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

see **Travel Grant** — continued on page 22

Travel Grant — continued from page 21

II. Applicants must submit the following to arrive by September 1, 2019:

1. A letter of application that includes an explanation of the reasons for attending the SEMLA annual meeting, a justification of financial need, and a budget. For those applicants currently working in libraries or archives, justification of financial need must include information that one has sought financial support from one's employing institution to attend the meeting and that such a request was either denied or insufficiently met;
2. A current résumé or vita;
3. One letter of support. Where applicable, it should be from a current supervisor.

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

Hotel accommodations will be funded at the double-occupancy rate. (We will provide the single and double room rates here when they are confirmed and made available.), i.e., one-half of the room cost plus taxes.

Send application and supporting materials either electronically (preferred) as Word attachments or via U.S. post (priority mail), to arrive by **September 1, 2019** to:

[Jake Schaub](#)

Anne Potter Wilson Music Library
Vanderbilt University
2400 Blakemore Ave
Nashville, TN 37212

If you have any questions, please contact [Jake by email](#) or phone (615-322-3022).

Recipients will be notified no later than September 10, 2019, and announced on SEMLA-L immediately thereafter. Please note that SEMLA may elect to pay directly for travel and hotel expenses on the recipient's behalf and only supply the balance, if any, of an award following the Oxford meeting. If mileage for a personal vehicle is awarded, it will be paid at the current IRS rate at the time of the conference. (The business standard mileage rate beginning January 1, 2019 is 58 cents per mile.) ■

CALL FOR NOMINATIONS 2019 OFFICER ELECTION

It is time once again to nominate candidates for next year's SEMLA board.

This year we will be choosing the **Secretary/Treasurer** and one **Member-at-Large**. Descriptions of the duties of these positions can be found in the [SEMLA Chapter Officer's Handbook](#).

If you know of anyone—yourself included!—you feel would be a good choice for these positions, you can send your recommendation to any member of the Nominating Committee:

Keith Knop (Chair)
University of Georgia
Keith.Knop@uga.edu

Alan Asher
University of Florida
aasher@ufl.edu

Lynne Jaffe
At Your Service
lcjaffe13@gmail.com

The **deadline for nominations is Monday, June 24, 2019**. If you have any questions about the duties, please feel free to ask. ■

Member News

Presentations

Laura Gayle Green (Florida State University) was convener for the panel “The Complexities of Preservation Tourism” and presented a paper on “Has Cultural Tourism Been a Pot of Gold? The Crooked Road and Franklin County, Virginia” at the Appalachian Studies Association Conference, Asheville, North Carolina in March 2019.

Performances

In addition to his duties supervising the Music Library at the University of Georgia, **Kevin Kelly** also conducts several music groups in Athens. One of these, the Friendship Community Choir, was selected to present a concert at the Piccolo Spoleto Arts Festival in Charleston, SC on June 8. “This is a prestigious festival,” says Kevin, “and we are honored to be part of it! We’ll be presenting a composition of mine, a musical exploration of secular and sacred love in the medieval period, featuring troubadour songs from 12th-century France and Laude Spirituali (devotional songs praising Mary) from 13th-century Italy. I’ve arranged the original monophonic melodies for four-part choir, adding an accompaniment of instruments in keeping with those of the medieval period -- harp, recorder, violin and percussion -- to which I’m adding the saxophone. Needless to say, my intention was not to produce a historic rendition, but to give this music new life in a modern setting.”

Transitions

UNC-Chapel Hill University Libraries is delighted to announce that three catalogers have recently been granted independence as BIBCO contributors in the sound recordings format: **Michelle Cronquist, Monica Figueroa, and Renée McBride**. Way to go, ladies!

Roberta Ford (Columbus State University) began serving as interim dean of CSU Libraries on January 1, 2019. She also continues to serve as music librarian. Congratulations, Roberta!

Bonnie Finn (University of Tennessee, Knoxville) will begin a new position on July 15 as the Fine Arts Librarian at the College of Saint Benedict/Saint John’s University in St. Joseph/Collegeville, Minnesota. She will be liaison for Music, Theater, and Art, as well as teaching Information Literacy for those subjects and first-year seminars. Her last day at UTK was May 15. Bonnie says, “I’m sad about leaving UTK (which also means leaving SEMLA), but I am excited for the opportunity to move forward! . . . I look forward to seeing you in Norfolk next year!” We echo those sentiments and wish you well in your first professional position!

see *Member News* — continued on page 25

Member News

— continued from page 24

Honors

On April 16th, **Laura Gayle Green** was awarded the 2019 Fred L. Standley Award at Florida State University for Academic Librarian of the Year 2019. This award is given to a faculty member for “significant contributions to campus, state, national, and/or international research librarianship and library development.” We’re so proud of you, Laura Gayle!



Elizabeth Uchimura (Florida State University) joined us in St Louis for her first national conference as the winner of our SEMLA National Travel Grant. Elizabeth also represented us well by singing beautifully with the MLA Big Band during Saturday evening’s reception!



SEMLA Business Meeting Agenda

MLA 2019, St. Louis, MO

February 21, 2019

7:00pm Wabash Cannonball

1. Call to Order (Sara Fay)

Sara called the meeting to order at 7:04pm.

2. Welcome new members and first-time MLA attendees (Sara)

New to SEMLA: John-Marc Dale, Nurhak Tuncer, Kathryn Arndt, Catherine Hammer

New to MLA: Amanda Scott, Sarah Griffen, Elizabeth Uchimura, Florida State

3. Approval of minutes, February 1, 2019, Portland, OR (Sara)

MOTION (Sarah Hess Cohen, second Renee McBride) to approve the minutes as written; minutes were approved

4. Treasurer's Report (Lina Sheahan)

Lina gave the treasurer's report. She updated everyone on the banking issues and reported that she is still looking for an alternate/online bank for SEMLA to use.

5. National Travel Grant winner (Chris Durman)

Chris thanked Sarah Dorsey and Gary Boye for working on the SEMLA travel grant committee. Nurhak Tuncer was awarded the Pauline Bayne Shaw grant to come to SEMLA 2018. Christ thanked Monica Figueiroa, Diane Steinhaus, and Sara Fay for their work on the SEMLA national travel grant. Elizabeth Uchimura was awarded the grant to come to MLA 2019.

6. Best of Chapters Committee (Jake Schaub)

Jake reported that Best of Chapters was supposed to happen for the fall meeting but did not because SEMLA was cancelled.

7. Future SEMLA meetings

2019 – University of Mississippi, Oxford, MS (Greg Johnson)

Greg updated everyone on the Oxford 2019 SEMLA meeting. It will take place October 10-12, 2019. Greg gave the room rates for The Inn at Ole Miss. There is no airport in Oxford – the closest is in Memphis, and he will work on a shuttle for the airport. He is working on a number of optional tours and live music experiences.

2020???

see ***Business Meeting***— continued on page 27

Business Meeting — continued from page 26

For the 2020 meeting, Sara suggested planning another joint meeting with the Atlantic chapter. 2022 is also the 50th anniversary of SEMLA, which is something to think about for future planning. Diane Steinhaus expressed interest in meeting with the Atlantic chapter and suggested a meeting in the DC area. Sara will reach back out to them.

Peter Shirts is thinking about hosting SEMLA at Emory University in Atlanta, GA in 2020. SEMLA was last at Emory in 2004.

If anyone else is interested in hosting, let Sara know.

8. Program Committee (Monica Figueiroa)

Monica reported that we did not have a program in 2018 since SEMLA was cancelled. If you submitted a proposal and would like to resubmit the same proposal for SEMLA 2019, your proposal will get preference. Monica asked if we would be up for having a couple of sessions after the business meeting or starting earlier on Thursday if we get a lot of proposals. The general consensus was to start earlier. If anyone is interested in serving on the program committee, email Monica.

9. Nominating Committee (Keith Knop)

Keith reported that this year we are electing a Member-at-large and a Secretary/Treasurer. If you are interested in one of the positions or serving on the committee, email Keith.

10. SEMLA Archivist

Sara reported that John Baga has been taking care of our archives and dealing with requests because David Hursh is unwell and on leave. John-Marc Dale has been helping him with the archive. SEMLA is going to officially extend an offer for the archivist position to John.

11. New Business

Chris Durman reported that there needs to be more detail on the National Travel Grant award about what we will cover. The hope is that once we get the specifics solidified, we will pay for registration and travel ahead of time instead of reimbursing the winner after the conference.

Amy Strickland reported that Nancy Zavac retired on December 31. The University of Miami had a big celebration for her and are currently searching for a new head librarian.

12. Announcements

There were no announcements.

13. Adjourn

Sara adjourned the meeting at 7:40pm.

14. Photos of a) all meeting attendees; b) new members and first-time attendees (Grover) ■

**Southeast Chapter of the Music Library Association
Treasurer's Report
For period January 27, 2018 to February 18, 2019
Submitted by Lina Sheahan
St. Louis, MO
February 21, 2019**

Net Worth as of January 27, 2018**\$24,073.39**

INCOME	
Dues	\$785.00
Annual conference registration/ banquet	\$4,400.00
Donations	\$25.00
TOTAL:	\$5,210.00
EXPENSES	
Travel Grant paid (National)	\$940.00
<i>Bonnie Finn</i>	<i>\$940.00</i>
Annual conference/ preconference workshop expenses	\$3,200.00
<i>Conference Reimbursement (check)</i>	<i>\$180.00</i>
<i>Conference Reimbursement (PayPal)</i>	<i>\$3020.00</i>
Non-profit Registration	\$100.00
Paypal/Banking Fees	\$67.25
TOTAL:	\$4,307.25
Checking account balance as of 2/18/2019	\$20,284.53
Savings account balance as of 2/18/2019	\$2,671.24
PayPal balance as of 2/18/2019	\$1,921.19

Net Worth as of January 26, 2018**\$24,876.96**

Travel Grant Summary as of 2/18/2019	
Balance (as of 1/27/2018)	\$3,680.93
Funds from dues	\$0.00
Paid out	\$940.00
Balance (as of 1/26/2018)	\$2,740.93

Paid Membership as of 2/18/2019	
Individual Members	84
Institutional Members	4

SEMLA
Southeast Chapter of the Music Library Association
Membership Application Form

Name:

E-mail Address:

Institutional Affiliation:

Preferred Mailing Address

Street Address:

City, State, Zip:

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

Phone:

Fax:

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

Membership categories (circle one):

Regular \$15.00

Student \$5.00

Retired \$5.00

Institutional \$20.00

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

Lina Sheahan
SEMLA Secretary/Treasurer
Belmont University
Lila D. Bunch Library
1900 Belmont Blvd.
Nashville, TN 37211

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

