

provided. Jim Grate replied the distributed list was taken from the NABBA website; some bands don't want to be on the web for undisclosed/unknown reasons. The cost of NABBA's web presence is \$70/annually.

Jim Grate discussed the details for NABBA Board members to receive travel reimbursement for the September meeting. NABBA will be reimbursing the costs of a flight or mileage whichever is cheaper, one hotel night not to exceed \$94 plus tax, and food for two days for an amount not to exceed \$73.50 per member. He concluded his reporting noting event insurance for the 2008 gala concert has been secured to cover NABBA for the event at the Brown Theater; \$1 million in liability insurance has been obtained to cover the NABBA Board and the championships.

Doug Yeo, *The Bridge* editor, presented the *Brass Band Bridge* report, distributed to board members prior to the meeting via nabbaboard.org. Seven issues of the all-electronic *Brass Band Bridge* have been published since Doug assumed the editorship; he anticipates three more issues to come out between October 2007 and February 2008. He provided statistics on the number of downloads by resolution type for the seven most recent issues—*The Bridge* has been downloaded over 47,000 times. Doug noted he has decided to stop producing the slide show for *The Bridge* except for the post-championships issue since it had only averaged about 400 views per issue. There were 13 paid advertisements in the *Bridge* for 2007-2008 resulting in \$820 of income for NABBA; the cost to NABBA of producing and distributing *The Bridge* in 2007-2008 is \$0. Doug closed his report saying he welcomes any and all input on *The Bridge* and urges bands to send programs and news to publish in *The Bridge*.

Doug Yeo reported on behalf of Paul Droste on vendors' exhibits and advertising. Doug and Paul came up with a rate schedule for exhibitors who will also agree to advertise in *The Bridge*. Doug noted rates for exhibitor tables at the championships would probably remain the same, but ads for *The Bridge* and the championships program may go up, but no more than 10 percent. Doug urged board members to help with securing additional ads for *The Bridge* and program. Joanna Goldstein offered to distribute the rate schedule at the Kentucky Music Educators Association meeting. Doug noted some exhibitors had commented on the difference in foot traffic in the quiet versus loud room during the championships. Members discussed experiences at other events with combined rooms and Doug suggested NABBA should consider combining the rooms—he and Paul will discuss this with vendors. Joanna Goldstein noted IUS might be able to provide some smaller upstairs rooms for vendors who want a quiet space.

Joe Johnson reported on his work to retain support from Buffett Crampon for the NABBA Championships. Buffet Crampon provided \$10,000 to support the 2007 championships. Joe reported Buffett Crampon intends to sponsor NABBA 2008 at the same level as the previous year. He also said they mentioned the possibility of awarding a cornet to the best cornet player (as they do for the U.S.

Open competition). Board members discussed whether or not to pursue this possibility, suggesting it seemed to single out cornets to the exclusion of other players. Joanna Goldstein asked what price NABBA would want for putting up a big banner during the championships and whether or not such should be offered to Buffett Crampon for their sponsorship. Joe Johnson replied he felt a longer term commitment and more money would need to be offered to obtain a display banner; he did note that placement of Buffett Crampon in the vendor hall should be optimized. Doug Yeo noted Buffett Crampon got the centerfold and back cover ad in the 2007 championships program and that it would be good to have determined rates for these ads and allow other possible advertisers/sponsors the opportunity to pay for them. The Board applauded Joe's efforts on behalf of NABBA. Anita Cocker Hunt thanked Joe for his efforts and also mentioned the continuing challenge of obtaining sponsorship from Yamaha, a previous NABBA sponsor that doesn't seem to sponsor events anymore. Doug Yeo offered he has connections with Yamaha in the U.S. and Japan and will check with them about possible sponsorship of NABBA. Pat Herak suggested also approaching Yamaha Canada. Don Bookout mentioned Yamaha has a relationship with musicforall.org which helps schools establish music programs and that the website notes Yamaha is interested in outreach—he suggested this might be another avenue for NABBA to pursue.

The next order of business was the election of officers. As of the September 1 deadline for nominations there was one nomination for president, Rusty Morris, one nomination for vice president, Doug Yeo, and a nomination to retain Jim Grate as treasurer. Anita Cocker Hunt asked if there were any other nominees from the floor—hearing none, she asked the three nominees to leave the room and the Board deliberated briefly about the nominees. Anita Cocker Hunt called for the votes; the results were: president (13 for, 1 abstain), vice president (12 for, 2 abstain), and treasurer (12 for, 2 abstain).

In his opening remarks as the newly installed president of NABBA, President Morris thanked the board for its vote of confidence and asked in advance for the board's help and forbearance as he took the reins of NABBA. New vice president Doug Yeo also acknowledged appreciation for the Board's vote of confidence and thanked his wife for supporting his nomination. Vice President Yeo noted before accepting his nomination it mattered to him who would be serving as NABBA's president and he was confident in President Morris' abilities to lead NABBA and was looking forward to advancing the organization.

Rusty Morris discussed establishing Robert's Rules of Order as the operating procedure for the duration of the Board meeting and all subsequent meetings. He assigned the role of parliamentarian to Doug Yeo who further explained the rationale behind using Robert's Rules of Order; he explained Robert's ensures all Board members get a chance to be heard and that decisions of the Board are easier to record. Deliberations using Robert's Rules are conducted through motions; individuals speak by turns and are limited in the amount of time and

turns they can speak for each motion. Discussion is directed at the chair of the meeting (the President) rather than at the person presenting an idea—this serves to keep the conversation focused on ideas and not people.

Susan Henthorn moved the NABBA Board adopt Robert's Rules of Order to conduct the business of its meetings; Kevin Stees seconded the motion—motion carried by voice vote.

The next order of business was revision of the NABBA Bylaws, presented by Treasurer Jim Grate who also served as the bylaw revisions committee chair (committee members: Rusty Morris, Doug Yeo). Pat Herak asked how the Board was to deliberate on the bylaws; Doug Yeo answered the report of the committee would be presented as a motion, then each section of the report would be open for discussion and revision by motions. Jim Grate first discussed the history of the NABBA bylaws, noting NABBA was incorporated in North Carolina in 1983, but the incorporation was suspended in 1986 until 2005 when he looked into the status of the organization. The old bylaws had been revised sporadically, and it was likely they were no longer in compliance with North Carolina law, so past-president Anita Cocker Hunt appointed a committee to revise them. Jim Grate distributed to the Board a copy of the revised bylaws for discussion—he noted they had been sent to a lawyer in NABBA member band Triangle Brass Band to review for compliance with North Carolina law, but he had not yet received a response on them. He then presented each bylaw section in turn.

Article I—no discussion

Article II, which gives the purpose of NABBA, is a direct quote from NABBA's articles of incorporation.

+ Diana Herak made a motion to add the words “and festivals” to item (a); Susan Reigler seconded.

Discussion: Pat Herak agreed with this motion and suggested it might be good to add working regarding summer schools and other types of events NABBA sponsors. Susan Henthorn noted adding festivals to the language acknowledged the monetary support NABBA frequently offers to festivals. Anita Cocker Hunt agreed with Susan Henthorn. Voice vote—motion carried.

+ Susan Reigler made a motion to remove the words “British-type” from the bylaws; Linda Detman seconded.

Discussion: Keith Wilkinson spoke in support of the motion noting brass bands in other parts of the world don't refer to themselves as “British-type.” Doug Yeo said he felt the wording helps distinguish between other bands that call themselves brass bands, but don't follow the strict instrumentation or repertoire of brass bands. Jim Grate noted articles I and II of the bylaws were from the articles of incorporation and that if they are changed we would also have to make changes to NABBA's articles of incorporation. Pat Herak asked if NABBA wants

to be more inclusive or not, noting some NABBA bands don't fit the "rules" for British-style brass bands and that by making the wording restrictive it might restrict membership. Susan Henthorn said she thought NABBA needed to be very clear about the kind of banding it was promoting at that the wording should remain. John de Salme wondered about wording noting a distinction between amateur and professional bands. Anita Cocker Hunt noted NABBA should be consistent throughout the bylaws and needed to decide whether to keep the words or ditch them. Kevin Stees commented on unwisely spending the Board's time on something that isn't very important and that the Board could save time by leaving it as is. Doug Yeo noted Article IV provides a more thorough description of brass bands and that NABBA has always been about British-style brass bands. He felt the founders of NABBA were very explicit about this issue, even if it did seem redundant. Voice vote—motion defeated.

+ Joe Johnson motioned to remove "amateur" and "professional" from items (a), (b), and (d); Anita Cocker Hunt seconded.

Discussion: Pat Herak felt this motion was a good idea and would not exclude professional bands from participating in NABBA. Linda Yeo asked why NABBA was incorporated in North Carolina. Jim Grate replied one of the founders was based there and started the incorporation there. He noted North Carolina has been very good to NABBA and could have made it difficult to re-establish the organization after the incorporation was suspended in 1986. Voice vote—motion carried.

Article III—no discussion

Article IV

Anita Cocker Hunt commented that the wording on members was confusing regarding youth who turned 18—which category of membership were they supposed to be in? Doug Yeo noted age for any member was to be age as of January 1 of the membership year. There was general discussion about the issue of age within the contest rules and the need for consistency in all NABBA documents.

+ Pat Herak motioned to change section 1, item (c) to read: "An individual member 17 years old or younger or currently enrolled in secondary school who has an interest in British-type brass bands"; Anita Cocker Hunt seconded.

Discussion: Susan Reigler offered a friendly amendment to the motion to remove the word "17 years old or younger" as redundant—accepted by Pat Herak. Susan Henthorn offered a friendly amendment to include the word "primary" as some youth may be in primary school—accepted. Doug Yeo also noted they should take out the word "individual" as redundant. Linda Yeo said the changes made the youth category clearer. Voice vote—motion carried.

+ Susan Henthorn motioned to strike the word “individual” from section 1, item (b); Doug Yeo seconded.

Discussion: Kevin Stees asked what happened to the student category of membership that seemed to disappear from the bylaws. There was general discussion about the price difference between individual members and the former student category and questions to Kevin Stees about who pays for his student band member’s dues (the students pay themselves). Doug Yeo noted 18 is the age of majority; Don Bookout raised a question about students in families and their eligibility for family membership. John de Salme also noted a family could have children over 18 at home and wouldn’t they be eligible for family membership. Doug Yeo redirected the conversation back to the motion at hand. Voice vote—motion carried.

+ Susan Henthorn motioned to add “a couple” to section 1, item (d); Don Bookout seconded.

Discussion: Keith Wilkinson offered a friendly amendment to include the language on youth designation approved for item (c) to the motion—accepted. There was general discussion on some family memberships in some bands being just two people (a married couple) and others including grandparents or other extended relatives. The Board seemed to feel this wording would be more explicit about including only the immediate family. Voice vote—motion carried.

Discussion about article IV continued with Doug Yeo giving some background information about the wording of section 1, item (f). Diana Herak said she felt the new language in item (f) was too narrow and excluded bands and groups (like DCI) from being involved as members of NABBA. Doug Yeo asked regarding festival participation if at NABBA sponsored events did only NABBA bands participate. There was general discussion about types of bands participating in various festivals. Doug Yeo went on to say he felt NABBA should be restrictive in its definition of member bands—he questioned the possibility of dilution of the organization and its aims at the expense of inclusion and argued for the need to be true to the founding purpose of NABBA. Don Bookout asked why a DCI group would want to be in NABBA. Keith Wilkinson voiced concern about definition of British brass band that would include trumpets and French horns and how this might dilute the original direction of NABBA. Joe Johnson said he felt NABBA needed to stay true to British style brass banding. Pat Herak argued openness of instrumentation would be a way to bring others into the organization.

+ Pat Herak motions to include the language “or similar brass band” after British-style brass band in section 1, item (f); Keith Wilkinson seconded.

Discussion: Joe Johnson commented he felt the use of the word “similar” was wrong, that a British style brass band is what it is. Steve Allen expressed concern that bands without the proper instrumentation might be able to be considered a British-type brass band if the motion passed. Linda Yeo noted the Board was trying to define who can become a member band, not who could be a competing band—that is an issue that would need to be handled via the contest

rules. Kevin Stees made a friendly amendment for some editing suggestions that would take out reference to number of personnel and similarity of instrumentation—accepted. John de Salme suggested acceptance of any band as a brass band could be determined by a revised band application. Linda Yeo countered it was important to define what the organization means by brass band somewhere in its bylaws. Anita Cocker Hunt said she felt the definition needed to be in the bylaws or it could become a problem for the executive committee in dealing with contest applications. Susan Reigler noted NABBA doesn't seem to have a problem with too many bands clamoring to get into the organization; Susan Henthorn wondered if any band that might have been considered a brass band in the past could qualify, even if they had woodwind instruments. Doug Yeo noted if member bands can define themselves then NABBA would run the risk of being taken over by groups that could change the nature of the organization to suit them—the wording of the item preserves who NABBA is in his opinion. Parliamentarian Yeo closed debate on the motion and called for a vote. Voice vote—motion carried.

Linda Yeo noted section 2 says no members have voting rights. There was discussion about the order of information within bylaws where pertinent topics had to be defined before making exceptions or creating other classes—while the members of NABBA don't have voting rights, the bylaws are created so the Board of Directors do have those rights.

+ Jim Grate motioned for section 1 item (e) to include couples; Kevin Stees seconded.

Discussion: Barb Burtch noted this issue could be handled in the dues structure section of the bylaws. Linda Yeo noted section 4 mentions the Board of Directors, but it's existence and definition had not been determined before it was listed. Motion withdrawn.

+ Linda Yeo motioned to move section 4 to article 5; Barb Burtch seconded.

Discussion: Kevin Stees offered a friendly amendment to keep the section in article 4, but reword it as: "Dues shall be established for the various categories of membership. Such dues shall be nonrefundable and nontransferable." Amendment accepted. Voice vote—motion carried.

+ Pat Herak motioned to remove the word "individual" and replace it with "person" in section 1, item (e); Doug Yeo seconded. Voice vote—motion carried.

Article 5

Parliamentarian Yeo explained the reasons behind some of the changes in this article.

- Regarding number of members, the thought was to try to streamline the number of people from 20 to 11 to carry out the business of NABBA—he

- noted people could still be involved with NABBA business, but as volunteers.
- Board members should be seen not as representing their own band on the board (in other words, each band was not to have a representative on the board), but as representing and working for the corporation.
 - Adjusting the date of election and notification of Board members will allow for more time to be involved with NABBA before the next Board meeting.
 - Past-presidents would no longer become ex-officio, non-voting members of the board but would be eligible to run for the board and serve as a member.

+ Pat Herak motioned to change the number of voting members on the board in section 2 to 25; Kevin Stees seconded.

Discussion: Pat Herak said he felt the issue of non-active board members would work itself out via the anonymous voting on nabbaboard.org and that NABBA needed a board big enough to conduct its business. Anita Cocker Hunt asked about the significance of the number 11. Doug Yeo answered it came from observing activity on the online forum and from the sense that 25 was too unwieldy a size for a board. Jim Grate asked if NABBA hadn't offered to pay people to attend the meeting would everyone have been there? He noted some meetings often didn't have enough attendance to reach quorum. Doug Yeo said it came down to the need to understand what it means to be a board member, especially now that NABBA runs the competition and the board has so much more responsibility for it—the board needs all of its members to work at it and cannot have limited participation. He asked: "can we find 25 members to do the work?" Anita Cocker Hunt discussed how being on the board has evolved over the years as the organization has evolved, but that she would like to see the number remain at 25. Susan Reigler noted it didn't make sense to try to grow NABBA and at the same time chop the number of people on the board. Linda Yeo suggested the board may need to define what it means to be a board member. Joe Johnson mentioned difficulties with the rule only one person per band could serve—he has someone in his band who would be a good board member, but that person can't serve with Joe on the board. He suggested the need to have someone in the organization focus on soliciting volunteers. Barb Burtch noted there was no longer a stipulation limiting board membership to one person from a band; Doug Yeo confirmed this was no longer in the bylaws. Susan Henthorn said she had concerns about having no limit on members coming from one band—a single band could try to stack the board. Pat Herak asked if this meant a representative of Buffet Crampon could be on the board even if this person was not in a band—the answer by Jim Grate was yes, if the person were a member of NABBA. Jim Grate noted we don't have people beating the door down to be on the board. Doug Yeo felt the actual number of directors was less important than that those on the board know what it means to be on it—he suggested perhaps the executive committee could come up with a definition. He also talked of being uncomfortable that the current meeting quorum was 13—he said there should be 25 at every meeting. Jim Grate

reiterated that historically board meetings have not had full attendance. Pat Herak felt it would be possible to find the number of people who would be dedicated to the organization. Diana Herak noted the same problems of attendance would happen with 11 members—this would result in an even smaller quorum and problems could potentially be amplified. Don Bookout noted no other board he knew of was as large as 25, but felt 11 seemed too small—perhaps in between. He went on to say the NABBA board was a different kind of board that does more work and probably needs a larger number. Kevin Stees suggested the number could be workable at 17; Doug Yeo noted there are currently 19 people on the board. Susan Reigler offered a friendly amendment to change the number to 21—accepted. Quentin Sharpenstein noted the NABBA board is a different kind of board and felt the number of 11 would be too small. He also affirmed it might help to establish a definition of what a board member is responsible for. Voice vote—motion carried.

+ Jim Grate motioned to move to change from 11 to 21 the number of directors in section 16a; Kevin Stees seconded.

Discussion: Linda Yeo offered a friendly amendment to strike “the maximum of” to the motion—accepted. Susan Henthorn spoke in favor of the amendment saying the board could live with having vacancies until good candidates were identified. Jim Grate noted anyone filling a current vacancy would complete the time in the term of the vacated seat; he also noted with the use of Robert’s Rules section 12 is superfluous. Voice vote—motion carried.

+ Susan Henthorn motioned to change from 6 to 11 the number of directors in section 12; Kevin Stees seconded.

Discussion: Jim Grate spoke against the motion saying when you set a specific number for quorum it may someday be more than the majority of members. Pat Herak requested whether quorum should be 11 regardless of the number of board members. Doug Yeo said he was in favor of higher quorums to force the issue of board member involvement and attendance at meetings. Quentin Sharpenstein commented he was in favor of 11 for the quorum number. Barb Burtch noted the board voted last year to schedule the fall board meeting at the same time (third weekend of September) and that doing so should help improve attendance. Voice vote—motion carried.

+ Pat Herak motioned to change “may not” to “shall not” in section 8f; Doug Yeo seconded.

Discussion: Quentin Sharpenstein asked if there could ever be exceptions to the rule of board member attendance at 50 percent noting that some people may have quite legitimate reasons for not being able to attend the meetings. Susan Reigler commented that making attendance rules more stringent might work against NABBA and maintaining some ambiguity could serve us. Steve Allen agreed that flexibility is needed and that some people may have work or performance related reasons that preclude regular board meeting attendance. Motion withdrawn.

+ Susan Henthorn moved to correct the sentence in section 3 to read: “Members of the Board of Directors must be members of the corporation age 18 or over.”; Pat Herak seconded. Voice vote—motion carried.

Article 6

Discussion started on the officers of the board. Previously there had been an at large member included with the officers for an executive committee of 5. The new bylaws call for the four officers only. There was some discussion about the need to have a tiebreaker vote on the executive committee.

+ Susan Reigler moved to include among the officers of NABBA one at large member; Kevin Stees seconded.

Discussion: Pat Herak asked how the at large member would be selected. Anita Cocker Hunt commented previously the board voted on the individual. Doug Yeo spoke against the motion saying if a situation arises where the executive committee is split on a decision the even number of individuals forces them to meet and deliberate until consensus which he did not think was a bad thing—he didn’t see the need for a tie-breaker. Susan Henthorn said she understood the spirit of the motion and offered a friendly amendment editing the wording to note the at large member would be elected; Joe Johnson added another friendly amendment to the editing: “The executive committee will consist of these officers and one board elected at large member”—accepted. Linda Yeo said she agreed with Doug Yeo about not needing to have a tiebreaker. Anita Cocker Hunt said the at large member wasn’t meant to serve as a tiebreaker; John de Salme noted the position was offered for the board to have representation when dealing with issues outside of regular meetings. He recalled there were issues that came up sometimes regarding band eligibility for competition when entry materials were received late and this was an issue the executive committee sometimes dealt with. Doug Yeo expressed concern that one single extra member could have the power to direct a decision of the executive committee. Susan Henthorn commented it seemed the at large member was meant to bring more transparency to the workings of the executive committee. There was additional discussion and the question was called. Voice vote—motion defeated.

+ Susan Henthorn motioned to eliminate the word “and” in the second sentence of section 9; someone seconded. Voice vote—motion carried.

Article 7—no discussion

Article 8

+ Anita Cocker Hunt motioned to replace the word “assistant” with “associate” in section 2; John de Salme seconded.

Discussion: Jim Grate offered a friendly amendment to change controller to “controller(s)” —accepted. Joe Johnson asked if the board should refer to the contest consistently within the bylaws. Discussion showed general agreement to

do this and to fix other typos as noted throughout the document. Voice vote—motion carried.

+ Pat Herak motioned to move the phrase “championship site-planning and logistics” from section 4 to section 2; Kevin Stees seconded.

Discussion: Joe Johnson offered a friendly amendment to add the word “chair” to the section since it was included in the other committee sections—accepted. Voice vote—motion carried.

+ Pat Herak moved to add the category of “membership” to the responsibilities listed in section 4; someone seconded. Voice vote—motion carried.

Article 9

+ Susan Henthorn moved to take out the word “his” and replace with “members” in section 3, second sentence—accepted as a typo.

Article 10—no discussion

Article 11

+ Doug Yeo motioned to move the new section on indemnification to article 11 and move the current article 11 to 12; Susan Henthorn seconded.

Discussion: Doug Yeo argued the indemnification statement would protect individual NABBA members from any individual suits that might be brought in relation to duties carried out within the purview of the board. Susan Henthorn asked if the statement was in line with North Carolina law; Jim Grate replied it seems to be. Doug Yeo noted if the board acted as a “rogue board” the indemnification would not be in effect. Voice vote—motion carried.

With all the articles and sections of the bylaws discussed and amended the question was called to approve them. Voice vote—motion carried.

Meeting adjourned for the evening

Saturday, September 15

+ Music Committee Report—Doug Yeo, chair, Steve Allen, John de Salme, Kevin Stees, Keith Wilkinson

The surprise resignation of contest controller Tom Scheibner put the music committee in a difficult position and resulted in the restructuring of committees within NABBA. At the time there were only a few pieces being considered for test pieces and there had been little communication amongst committee members. Doug Yeo praised the work of the committee noting much of their deliberations took place on nabbaboard.org and much was accomplished in an

extraordinarily short time period. Unlike previous years, the entire NABBA Board will not listen to the test piece candidates during the board meeting, but will consider and vote on the recommendations offered by the music committee. This process was argued to be more efficient and in the opinion of the chair, yielded superior test piece selections. The music committee compiled a master list of 60 possible pieces for each NABBA section, then worked to secure scores and recordings of the pieces; only those pieces for which a score and recording could be located were considered. Then the committee had concentrated discussions on those works. After many hours of work, the test pieces chosen were:

CHAMPIONSHIP

St. Magnus by Kenneth Downie

HONORS

Journey Into Freedom by Eric Ball

CHALLENGE & OPEN

Variations on Laudate Dominum by Edward Gregson

EXPLORER

Hinemoa by Gareth Wood

YOUTH

Occasion by Edward Gregson

YOUTH - OPEN

Valerius Variations by Philip Sparke

The committee decided to suspend the prior procedure of selecting only works that haven't been played by other bands in previous years—all committee members agreed that doing so would not give any band an unfair advantage. The committee also took care to select pieces with readily available sheet music and received assurances from Solid Brass that they would be available for NABBA bands to purchase.

Discussion: John de Salme urged the board to trust the work of the committee and said he was very comfortable with the process they used and felt the committee selected first rate pieces for the 2008 championships. Keith Wilkinson agreed and said all sections would be stretched and challenged by the test pieces. Kevin Stees commented that he wanted the pieces to push bands to not be afraid of things they think they can't play. Steve Allen agreed with the comments of the other committee members and said it was a pleasure to serve on the committee. Doug Yeo noted the committee would be working on the test piece selection process for the next year and considering ways to commission works for NABBA and work on selecting more pieces from North American

composers. They also want to build on the work already begun and plan to keep a list of pieces considered but rejected for this year. There was general discussion about the prices and availability of the pieces as well as the use of pieces from previous years, specifically *Hinemoa*, however it was noted the committee wanted to be sure any reappearing test piece had not appeared in the last 10 years. Rusty Morris commented he felt the committee selected a better slate of test pieces than might have been selected by the board listening to a few candidates and saved the board much needed time. Doug Yeo noted the desire of the executive officers to move to small committees making recommendations for board action and that doing so made sense for conducting the board's business. He also noted the music committee was cognizant of the need to keep their deliberations quiet so no information "leaked out" to give any band an unfair advantage. Kevin Stees commented that committee members saw their work as being for NABBA and not for their own bands.

Pat Herak wondered about the transparency of the committee's work suggesting it would be difficult for someone outside the committee to understand how they made their selections. He also said if unfamiliar pieces are selected by the committee the onus is on it if there are problems with them. He suggested it might help for the entire board to at least know the short list of pieces before being presented them at the board meeting to help identify possible problems and for the whole board to have responsibility for the test piece selections. Rusty Morris noted the previous process wasn't very visible and that this process seems more visible; he also noted he was unaware of any previous problems or repercussions from test piece selections. Doug Yeo noted that people always complain about the test pieces and suggested this year wouldn't be any different. John de Salme described how the committee used to do its work when he was contest controller. He would search for pieces all year, ask board members for input noting they had to provide a score and recording, he consulted 4barsrest and the British Bandsman for ideas. The music committee would then narrow down the list of selected pieces to two for each section; these would be listened to at the board meetings and voted on by the directors. Anita Cocker Hunt agreed with Pat Herak that it would be good to know the short list of considered pieces before the final selection. Doug Yeo replied that people could still make recommendations to the committee and provide input that way.

John de Salme wondered aloud about the memo distributed to the music committee to keep its work secret. Doug Yeo said with NABBA moving toward committee work as the site of much of its activity the music committee was trying to avoid undue influence from a single board member—he expected the new process to allow the committee to do its work within its group without other information and/or opinions coming in. Diana Herak asked if it would be less pressure on the committee to have the board make recommendations for pieces for the committee to select from. Kevin Stees replied he felt comfortable with the process they used this time, and wouldn't want to spend time with the entire board listening to pieces—he felt the new process allowed the committee

member to listen more than once to a piece and to take more time to deliberate about what would be the best selection. Barb Burtch said she endorsed the new process—she felt it was sometimes difficult as a board member to determine which pieces were best suited for the capabilities of bands in different sections. Keith Wilkinson noted taking into account the abilities of bands in each section was a part of the committee’s deliberation. Susan Henthorn said she liked the direction of trusting the work of the committee, but said she thinks it would be helpful to have the selected pieces available 1-2 weeks before the meeting to get familiar with them and to vote knowledgably. Doug Yeo said it would not have been possible to do such a thing this year since the committee didn’t reach a consensus about the pieces until today, but he was in favor of doing it in the future. There was additional general discussion about bands electing to play in one section or another based on the test piece—the committee hoped that by choosing good quality pieces for all sections that each would be challenged in whatever section they were in. Voice vote—motion carried.

Contest logistics discussion—Joanna Goldstein

Joanna opened her discussion saying she was seeking input and consultation with the board and wanted to know “is there anything we can do to improve?” She also said while the contest events have gone well in the past, she received reports of misbehavior at the 2007 Championships; issues included acting up during performances, lewd drawing on boards in the classrooms, beating a bird to death outside, and refusing to move horn cases and other items from the designated warm up room to a storage area. Doug Yeo noted the executive committee may have to address the issues with band directors.

Joanna mentioned the following concerns:

1. Dates for future years: she has dates tentatively scheduled for the next four years, noting the first choice is to pick Spring Break time since it is otherwise hard to move classes out of the buildings, but easier to move percussion equipment; while there are fewer volunteers available, it is easier for parking to hold it at that time. The proposed dates for 2009 are March 27-28.
2. Volunteers: IUS students and the Commonwealth Brass Band members spent so much time doing things at the last two championships that they can’t attend any of the events. She asked for help in obtaining more volunteers.
3. Choice piece for the Championship section at the Brown in 2008: holding the last portion of the Championship section at the Brown will create issues for percussion availability. She said a minimum of 2 hours is needed to move percussion equipment from IUS to the Brown and IUS cannot rent a truck for this purpose unless an IUS person is hired to drive it. The other option is to find an extra set of percussion to have set up at the Brown.

Discussion ensued on the championship site issues. Susan Henthorn suggested finding someone on the Kentucky side of the river to bring percussion to the Brown; this is an option Joanna is considering, but she cautioned it takes her weeks to secure equipment for the contest and this would add to that time. Kevin Stees suggested checking with the University of Louisville or inquire about renting percussion somewhere. Joanna Goldstein noted she gets lots of small requests from bands for specific percussion items and asked if bands can be responsible for bringing their own small items. Pat Herak asked about the possibility of obtaining college credit through IUS for participation in the championships—Joanna will look into it. She also mentioned there was some complaints about the shuttle route this past year and which hotels it went by—Jim Grate said he would be reviewing the route and possibly updating it for 2008.

Volunteer coordinator's report—Linda Yeo

Linda Yeo distributed a draft schedule grid to show the need for volunteers throughout the contest weekend. She proposed each band be required to provide five (5) volunteers to help for two hours each during the weekend. She said she will be working to coordinate with Joanna Goldstein to be sure all areas needing volunteers are covered during contest weekend. Kevin Stees commented that all board members needed to be more open to being involved with work tasks during the contest. Doug Yeo said the board should consider requiring bands to submit five names as part of the application process—doing this would help take some of the pressure off the president and board to get all the work done. Linda Yeo noted that having a list of volunteers ahead of time would allow for any tweaks that might be needed in scheduling. Don Bookout said he thought he could easily get people to help from his band because they are new, but suggested volunteers should be called workers—stronger wording might help with recruitment.

Rusty Morris noted that his band has come to expect that when they come to NABBA they will be helping out to make the contest run smoothly. Pat Herak suggested requiring volunteers from all the bands will be a big paradigm shift for NABBA and that his band would probably be one of the ones that would balk at having to provide volunteers; he thinks this is a good thing to do but some bands will probably not do it. Joe Johnson asked how enforceable it will be NABBA for require volunteers. Doug Yeo said he would not be unhappy if bands that can't provide five volunteers simply don't come to the championships. He talked of how groups should participate "with a merry heart" and how this is now needed for the functioning and growth of NABBA. Anita Cocker Hunt said she wasn't against it, but how will NABBA monitor and enforce it. Quentin Sharpstein asked if bands have been asked in the past to provide volunteers. Susan Reigler noted volunteers didn't necessarily have to be band members—they could be 5 people associated with the band—she feels asking for volunteers is not an unrealistic expectation for NABBA. Pat Herak asked if it might be possible to get

more volunteers from fraternity and sorority groups at U of Louisville and IUS, but someone reminded the contest is being held at spring break so this might not be feasible. Anita Cocker Hunt suggested checking to see if Louisville has any volunteer organizations that might like to help—she noted some cities have such groups for retirees or who are affiliated with a venue. Joanna Goldstein said they have volunteers who work events at the Ogle Center and she would check about using them for the contest.

Development committee report—Pat Herak, chair, Barb Burtch, Linda A. Detman, Anita Cocker Hunt, Susan Reigler, Quinten Sharpenstein

Pat Herak reported that the committee intends to sell T-shirts, pins, banners, and band CDs during the championships in 2008. The committee discussed the issue of mechanical licenses for the recordings made during championship performances and whether or not those had been secured for the CDs made available to NABBA members. It was felt the owner of the recordings, Dave Henderson, would be responsible for securing licenses, but no one knew if he had done so.

+ Motion by committee to recommend Anita Cocker Hunt contact Dave Henderson about securing proper mechanical licenses; Susan Henthorn seconded. Voice vote—motion carried.

The committee had discussed trying to get radio coverage of the championships and Susan Reigler was going to work on this. The committee was interested in getting more public involvement by trying to provide education during the evening gala using the NABBA fanfare being played by honors band members during one of the interludes. Other ideas included providing a brass band demo of a march and a hymn to show the differences in styles and sounds. Joanna Goldstein suggested that in order to get more public involvement NABBA needs to do more marketing of itself in the area. Doug Yeo cautioned the need to remember there is a competition going on and any interludes should not be disruptive to the bands preparing to come onstage. Pat Herak went on with the report noting the committee wanted to continue to pursue any available free media to advertise the championships, but also planned to look into pricing in other venues like 4barrest, the Ohio Music Educators Association, and others. The committee wanted to know if there were any available templates for communication pieces, noting NABBA should try to have a uniform presence in its communications; Doug Yeo mentioned he had already developed templates that are available at the website or he can send them to directors. The committee is in favor of the possibility of broadcasting the evening choice piece competition. Susan Henthorn commented the judge's interval might be a better time to do something like the NABBA fanfare or demonstration pieces. The committee discussed setting corporate sponsorship price levels but tabled the discussion to the website.

+ Committee motions to recommend NABBA hire a grant writer; Susan Reigler seconded.

Discussion: The committee wants to pursue grants for NABBA to have a stream of funds for the annual championships as well as other contests and festivals. Anita Cocker Hunt said the committee talked of where it could find a grant writer and the need to gather some of the initial information needed in most grant applications. Jim Grate mentioned grant writers are usually paid a percentage of the funds they bring in. Doug Yeo offered a friendly amendment recommending the committee keep working to provide more details on the cost and benefit to NABBA of hiring a grant writer and then to report back to the whole Board. Voice vote—motion carried.

Pat Herak noted the focus of the grants would be on educational outreach, NABBA regional events, and youth bands. He noted offering opportunities for grant money through NABBA could be something to help promote NABBA—it could be an answer to the question ‘what do bands get out of being in NABBA?’ Among the other things NABBA could provide bands are hosting a single webpage for them via nabba.org, listing band on nabba.org, featuring bands in the Bridge, regional events and the CD contest, and prize money.

+ Committee motions to recommend NABBA award prize money in the band championships and solo and ensemble competitions; Linda A. Detman seconds.

Discussion: Doug Yeo noted whatever was decided it needed to be tied to available amount within the budget limitations of NABBA. Linda Yeo said if NABBA was going to do this it needed to make sure money was available. She related the prize money she was promised for winning a solo contest a few years ago was never delivered. Kevin Stees asked if the board thought it was a good idea to reinstate prize money. Doug Yeo suggested there should be motion to get the sense of the board to put the issue in the committee’s purview to pursue. Motion withdrawn.

+ Committee motions to recommend NABBA board support the efforts of the development committee to pursue prize money for the band, solo, and ensemble competitions; Anita Cocker Hunt seconds. Voice vote—motion carried.

Pat Herak mentioned desire to revive the video contest, but in more of an entertainment contest kind of approach. Doug Yeo said the committee needs to provide more details about what it wants to do before the board can vote to approve anything. Barb Burtch said the committee’s discussion was an effort to find more ways to reach bands that can’t travel to the championships every year. Joanna Goldstein asked if the committee had thought about polling Western bands about their interest in participating in a video contest. Pat Herak went on to discuss the committee’s efforts to create regions in North America and assign committee members as liaisons to solicit interest in NABBA, request stories and items for the Bridge, involve them when clinicians might be in their areas, and to get their opinions on how to get them involved in NABBA. The seven NABBA

regions are Northwest, Southwest, Great Lakes West, Great Lakes East, Ohio River Valley, Northeast, and South.

+ Committee motions to recommend NABBA establish regions and appoint seven liaisons for the development committee; Anita Cocker Hunt seconded.

Discussion: Doug Yeo said it sounded like a good idea to him. Anita Cocker Hunt said if any board members know of good people to be liaisons to please submit their names. Voice vote—motion carried.

Barb Burtch asked if it would be possible to have a more official email presence for board members. Jim Grate responded that he could set up email accounts that board members could access through email.nabba.org but they would need to request an account through him.

Pat Herak continued presenting the committee report; the committee discussed establishing criteria for what could be considered a NABBA regional event, including whether or not to require NABBA membership of participating bands. Kevin Stees asked if there was a difference between NABBA events and other events NABBA might sponsor saying he didn't like the idea of "forcing" bands to be NABBA members. Pat Herak asked if NABBA events typically got more money than events that were simply supported by NABBA. Kevin Stees thought NABBA might not be able to claim ownership of an event if there were other sponsors, which was probably going to happen more often than not. Doug Yeo thought NABBA had events put on by NABBA and other events where NABBA provided monetary support, but had no direct control over the event. Pat Herak said NABBA would not run anyone else's event as the organization already has too much to do. Susan Henthorn felt if NABBA only sponsored British-style brass bands in such events it would be like preaching to the choir; sponsoring events with different kinds of bands might be a way to get more bands interested and involved without requiring membership. Jim Grate suggested offering support to NABBA events by providing money directly to NABBA bands. General discussion ensued about how some events, like the Ashland Brass Band Festival, give band's stipends to offset their costs, akin to an appearance fee; rather than sponsor an event NABBA could sponsor its bands that attend such events. Susan Reigler suggested NABBA could decide to require a certain percentage of bands appearing at events be NABBA bands in order to receive funds. Anita Cocker Hunt noted the committee was caught between how to make sure to involve new groups and also involve NABBA bands. Others talked about whether or not NABBA should be in the business of offering money to its member bands to compete or perform at events when this doesn't happen at the annual championships. The committee planned to continue discussions about development issues on nabbaboard.org

Contest Committee report—Joe Johnson, chair, Don Bookout, Jim Grate, Susan Henthorn, Diana Herak, Linda Yeo

Joe Johnson presented the report for the committee, distributing a copy of the proposed revised rules for the contest and going over the major changes.

- a. 10 minute time limit remains for each competitor in the solo contest and there are new rules proposed for going past the time limit.
- b. Revert the time limit for the Championship section to 23-30 minutes.
- c. Eliminate the “hat trick” rule—doing so fosters competition and doesn’t penalize excellence.
- d. Changed language for the timing of entries saying they need to be in by close of business on the second Friday of January.
- e. Detailed the procedure for bands that bring their own percussion equipment.
- f. Included a weight for scoring the test piece and choice pieces of 60% and 40%, respectively.
- g. Made adjustments to the youth determination rule to be in line with the newly approved bylaws.

+ Committee motioned to adopt the contest rules as provided in the distributed revision (no second needed for discussion).

Discussion: Susan Henthorn indicated they typo of British type instead of British style throughout the document.

+ Joe Johnson motioned to amend section II, B to read: Entries in the Youth and Youth Open categories are not subject to the personnel limitations in Section I C; Susan Henthorn seconded. No discussion. Voice vote—motion carried.

Board members discussed the issue of whether or not a band could reimburse expenses of players and if this would be considered compensation.

+ Motion to amend section III E to read: No band is permitted to compensate any player for their services; Doug Yeo seconded. No discussion. Voice vote—motion carried.

+ Motion to amend section III C to include after the first sentence ‘unless necessitated by the score’; Barb Burtch seconded. No discussion. Voice vote—motion carried.

Discussion continued with Joe Johnson noting no effort was made to define the differences between competition sections and whether or not the board wished to address the issue. Keith Wilkinson noted anyone with questions could approach the contest controller. John de Salme mentioned the test pieces were selected

to give an indication of the level of band needed to enter the section. Rusty Morris suggested the board might wish to define the sections better in the future, but that it was fine to go ahead without definitions. Joe Johnson noted section IV, C now gives a better explanation of what each band's contest program should be comprised of.

Keith Wilkinson brought up the issue of time allotted for each competition section and argued in favor of returning to the previous time allotment for the Championship sections of 27-34 minutes noting their test pieces are typically longer and require the additional time.

+ Keith Wilkinson moved to retain the competition time allotment for the Championships section of 27-34 minutes; Kevin Stees seconded.

Discussion: Barb Burtch noted that for the last two years the championship bands had the option of adding their two-minute warm-up time to the competition time and this could help alleviate timing issues. Pat Herak noted with the time for the selected Championship section piece there were 16 minutes left to perform choice pieces. Jim Grate cautioned that with the additional time needed to set up and accommodate the new format for the Championship section adding even more time for each band will make the contest even longer. Steve Allen argued the added time was needed as test pieces have been getting longer, some upwards of 20 minutes. Doug Yeo noted if you allow bands to use the two-minute warm up time the doors have to close early to the audience and this can create difficulties. He also suggested championship bands sometimes choose overly difficult and lengthy pieces and that they don't have to do so. He also argued championship bands "aren't more special than other sections" and should not get preferred treatment. Joe Johnson commented the length of the piece isn't necessarily a measure of its difficulty.

Doug Yeo asking about the new format wondered how to account for the time taken in the morning and then the time for the evening choice piece competition—will a set time be given or will the timer have to stop and start the clock differently for each band? There was general discussion on this issue before coming back to the amendment. Steve Allen said he felt the championship section is special due to the repertoire written for them; however, Joe Johnson pointed out the challenge section had a 17 minute test piece a few years ago and no special provisions were made to accommodate them. Kevin Stees said NABBA should want to pick appropriate literature for its sections even if time might be an issue occasionally. Pat Herak said he felt the board was going in circles on this issue. The board went back to discussing how to make the new format work for the 2008 competition.

With the question called a voice vote was taken but was inconclusive, so there was a call for a secret ballot. Results from the secret ballot: 10 yea, 7 nay, 1 abstain—motion carried.

+ Doug Yeo motioned to adjust the wording in section IV, E to require electronic submission of relevant parts of the contest entry and to designate the formats as below; Linda Yeo seconded.

A complete entry consists of:

- a Band Championship Entry Form including roster (downloadable at www.nabba.org),
- a \$300 check payable to NABBA for the entry fee,
- 3 original scores, with each measure numbered, of each piece excepting the required test piece (which will be supplied by NABBA) to be performed (Note: Scores of unpublished music shall not name composer/arranger),
- a CD containing a black and white photo of the conductor, a black and white photo of the band (photos in JPEG format only), a brief biographical note about the conductor, and a brief biographical note about the band (bios in MSWord doc format only)

Discussion ensued about various details of the wording. Voice vote—motion carried.

+ Susan Henthorn motioned to replace the wording about posting the contest draw with the phrase ‘communicate same to band contacts’; Doug Yeo seconded.

Discussion: Pat Herak remarked when the draw is posted on the web other media outlets can publish it if they wish. The discussion veered to the issue of drawing the first position and how to deal with it. Joe Johnson said the committee received minimal information on aspects of the contest that aren’t mentioned in the rules such as the selection of judges and he feels the draw needs to be in the presence of others so things are out in the open; he suggested possibly Thursday night during the board meeting. Barb Burtch noted a draw at that time would make it virtually impossible to schedule volunteers. Voice vote—motion carried.

+ Joe Johnson moved to insert the language in the existing rules section 3, A into the new rules at section V, A, and that requests needed to be submitted in writing at the time of entry; Linda Yeo seconded. No discussion. Voice vote—motion carried.

+ Doug Yeo moved to strike the word ‘errant’ from V, D, 6; Kevin Stees seconded. No discussion. Voice vote—motion carried.

+ Joe Johnson moved to edit the following language in VI, A: “adjudicators will rank band’s based on criteria to include tone quality, balance...”; Kevin Stees seconded.

Discussion: Pat Herak asked if this meant judges would need to assign separate scores for each criterion. Discussion ensued about whether or not judges should be allowed to confer or to hold onto score sheets to judge bands relative to one another. John de Salme asked if the board was aware judges were allowed to keep the first three band sheets in the competition this past year due to a

decision by the controller. This spurred further discussion of the score definitions currently in the rules. A friendly amendment was offered by Doug Yeo to remove the list of score definitions from the rules and was accepted. Voice vote—motion carried.

Pat Herak asked if a tiebreaker in addition to the established one might be needed given the new format for the Championship section. Doug Yeo replied the board wouldn't know until hearing more details about how the contest will be carried out from the contest committee. John de Salme explained when there were issues in the past, informally the controller involved the associate controller, president, and others as warranted for opinions.

+ Joe Johnson motioned to indicate only the contest controller has final authority over contest rules, appeals, etc.; Linda Yeo seconded.

Discussion: Jim Grate asked what would happen if there was an appeal during the contest for 2008. Susan Henthorn noted in the academic judicial world, such appeals can only be on procedures, not on the judgment itself. Voice vote—motion carried.

+ Joe Johnson moved to change XI, A regarding the solo contest to read: The contest order will be posted at www.nabba.org by February 1; Anita Cocker Hunt seconded. No discussion. Voice vote—motion carried.

+ Joe Johnson moved to change XVI, A regarding the ensemble contest to read: The contest order will be posted at www.nabba.org by February 1; Anita Cocker Hunt seconded. No discussion. Voice vote—motion carried.

Discussion continued on the solo and ensemble contests with attention on the timing rules for each.

+Doug Yeo moved to change XI, B to 9-minute time limit for soloists; Susan Henthorn seconded. No discussion. Voice vote—motion carried.

+ Doug Yeo moved to change XVI, C to read: "Any ensemble exceeding the 9-minute playing limit will have 5 points deducted from their final score. Performances will be halted by contest personnel once the maximum time is exceeded by 30 seconds."; Susan Henthorn seconded. No discussion. Voice vote—motion carried.

+ Joe Johnson moved to accept the championship rules as amended. Voice vote—motion carried.

Joe Johnson continued to speak on behalf of the contest committee about some of the big issues pending for the 2008 championships. Regarding adjudicators, the committee recommends nine; three teams of three judges—two teams for the daytime contests, and one team for the championship choice piece contest.

Keith Wilkinson noted this was consistent with the way contests were run in Europe with different adjudicators for the test piece and others for the choice. Joe remarked it was the intent of the committee to find nine qualified judges for the championships, with added efforts to find U.S. based adjudicators. There was discussion about setting the order of performance for championship section and whether or not to announce it during the morning of the band competitions. Joe noted the committee decided adjudicators should be allowed to hold their rating sheets until the entire section had performed. He also said the committee deliberated about whether or not the judges should be allowed to confer with one another and decided against it.

Doug Yeo remarked the board should let the contest committee do its work and bring a solid list of decisions for the board's consideration. Pat Herak said he liked many of the suggestions, but thinks NABBA should consider including Canadian judges as they are part of North America. Keith Wilkinson related when he is judging he likes being able to see his sheets, but he doesn't feel the judges should need to confer with one another—this can create alliances and perhaps sway opinions. Anita Cocker Hunt said she didn't see why judges would need to confer. Diana Herak spoke in favor of having judges from the United Kingdom saying it was good publicity for NABBA and brought a different perspective to the judging. Joe Johnson assured the committee had not ruled out UK judges. Doug Yeo asked what happened to the evaluation forms NABBA distributes to conductors and judges, saying he had spoken with four judges last year who said they wanted to be able to confer during the contest. He wondered why we ask contest participants about their opinions on how to run things if we don't take into account their views. He feels we can allow judges to confer if we trust the integrity of the process. Susan Reigler commented in support of having blinded, non-conferring judges to help maintain fairness, and spoke in favor of the ability to keep the scoring sheets. Joe Johnson asked if NABBA wants the best determination of the judges or their consensus? Pat Herak commented he didn't think we wanted artificial consensus. Susan Henthorn noted there are qualitative differences between bands and hearing from each judge independently could help get more perspective on differences.

+ Joe Johnson motioned to set the future date for NABBA 2009 as March 27 & 28, 2009; John de Salme seconded. No discussion. Voice vote—motion carried.

Jim Grate mentioned he has begun a mock-up of the contest schedule. Joe Johnson noted the contest committee will be responsible for moving percussion equipment during the championships. Linda Yeo noted she will continue to work on developing a list of volunteers to help during championship weekend. Anita Cocker Hunt brought up the issue of the Clymers who have for years given two days of volunteer time to compile the judges scores during the championships—will their service count as the time needed for volunteers from the Cincinnati Brass Band? Linda Yeo responded the committee was considering simplifying

the process of soliciting volunteers and might just ask for five volunteers from each band to give two hours of time.

Kevin Stees brought up the issue that NABBA doesn't offer a 3rd prize for bands, but does so for solo and ensemble competitors. He remarked that even the Olympics honors third place finishers and asked if NABBA should consider doing the same for bands because it is customary or a good thing to do. Joe Johnson replied it sounded like a viable option to consider and might afford NABBA the chance to recognize more bands. Pat Herak commented it made sense to offer a 3rd place finish in sections with six or more bands entered. Kevin Stees reiterated it was not uncommon to have 3rd place finishes and that he felt they were worth acknowledging. Susan Reigler noted 3rd place is recognized even in horse racing.

+ Kevin Stees motioned to offer a 3rd place prize/recognition for the band competition; Joe Johnson seconded. No discussion. Voice vote—motion carried.

CD contest report—John de Salme

John de Salme spoke about the CD contest, noting the rules for it have been clearly delineated in the Bridge. He said the mechanical licensing was the hardest part for entrants to comply with. He said the contest would need \$250 to secure a judge and additional money to purchase a prize banner. Doug Yeo noted Tor Designs is currently working on a banner for the CD contest. Linda Detman asked if there were any entrants yet, John said there has been some interest expressed but no entrants yet.

+ Doug Yeo moved to provide funds for the CD contest to include money for a judge, banner, and \$200 in prize money; Joe Johnson seconded. No discussion. Voice vote—motion carried.

Rusty Morris requested board members help supply names of individuals to be considered for appointment as the contest controller. Susan Henthorn said Ron Holz expressed interest in serving as associate controller.

Archives report—Diana Herak

Diana reported all available issues of the Brass Band Bridge have been scanned and sent to Doug Yeo in order to be included on nabbabridge.org, however, there are still issues missing. She thought Colin Holman might have some of the missing issues and planned to contact him about them. Diana remarked that all of NABBA's history is contained in the Bridge and they are a vital part of the organization's history. Joe Johnson asked if a request for missing Bridges could be publicized in the Bridge. Doug Yeo replied yes and said he would do so. Diana Herak also requested a volunteer to be in charge of the music score library

being housed in the storage unit in Sellersburg which is near the IUS campus. Diana also urged board members to purchase a copy of the NABBA 25th Anniversary history book noting proceeds go to the Silver Bells campaign.

Rusty Morris asked for information about NABBA's support of festivals and events, noting the Great American Brass Band Festival receives no money from NABBA but has a reciprocal advertising agreement. Anita Cocker Hunt said GABBF will continue to invite NABBA bands to participate in the festival. Jim Grate noted NABBA will continue its reciprocal ad arrangement with the U.S. Open. Pat Herak announced the Ohio Brass Arts Festival will be held March 7-9, 2008 in conjunction with the God & Country concert in Columbus and this year's festival will include a composition contest. He said OBAF would appreciate any support NABBA can offer and that they had established different sponsorship levels for the festival. Jim Grate said he liked the idea of supporting individual NABBA bands at OBAF at \$100/band at least in theory—NABBA should have the funds available as long as the Buffet Crampon sponsorship comes through. Doug Yeo asked what NABBA bands participate at OBAF get now? Pat Herak replied bands receive ticket proceeds from the concerts at which they perform. Doug asked if NABBA was interested in encouraging the health of brass band festivals or paying bands directly to take part and wondered if bands get paid to go to festivals "why not pay bands to just give concerts?" He went on to say he was not in favor of paying bands to attend festivals noting bands are not paid to come to the NABBA Championships. He indicated concern with creating favoritism among bands. Anita Cocker Hunt agreed saying it made sense to support the festivals themselves, not the bands taking part in them. Susan Henthorn said she liked the idea of supporting festivals. As more festivals are developed, Pat Herak noted NABBA doesn't have a policy on how to deal with requests for money and has considered them as informal requests during board meetings. He suggested it might be in NABBA's interest to provide more funding for festivals that were trying to get established (like the Big Bend Brass Festival in Tallahassee, FL), but that NABBA should come up with a procedure for requests. Rusty Morris noted there were six requests submitted to the board for consideration for: Great American Brass Band Festival, Ohio Brass Arts Festival, Eastern Iowa Brass Band Festival, International Music Camp, Ashland Brass Band Festival, Big Bend Brass Festival, and a verbal request (conveyed via Pat Herak) from Hannaford. Don Bookout suggested organizations asking for money from NABBA should have to submit a formal proposal like the Big Bend Brass Festival had done. Doug Yeo said NABBA should be more selective about who gets money and they should have to report on how the money was used. General discussion ensued about how to decide the amount of money to offer, whether through an examination of the festival's budget or as a percentage based on the number of NABBA bands participating. Board members discussed the need for accountability from festivals on the use of sponsorship monies.

+ Doug Yeo motioned to task the development committee with designing a grant/sponsorship request form for support requests from festivals; this form will be sent to the full board for its review and approval; Anita Cocker Hunt seconded. Discussion: Doug Yeo said he had always wondered about how amounts for support had been determined in the past. Don Bookout said he was worried about NABBA committing to supporting other contests when we weren't sure of our own finances. Anita Cocker Hunt talked about the International Music Camp and how it provided a way to outreach to adults about brass banding—NABBA has supported it in previous years. Someone asked if the camp attendees had to pay to participate and Anita replied they did. Doug Yeo asked why NABBA gives support to a moneymaking camp? Susan Henthorn noted this camp is one of the few connections with Canada consistently maintained by NABBA. Anita Cocker Hunt said the camp was a way to promote brass banding to a wider audience. Pat Herak commented he was struggling with the idea of what is considered a NABBA sponsored event. Don Bookout said the camp sounded like a good idea, but there needs to be more accountability to NABBA for how funds are used. Pat Herak asked if the development committee should ask for the costs an event was anticipating or the income it expected; Doug Yeo replied he thought we should ask for costs. Voice vote—motion carried.

Rusty Morris discussed the September board meeting for 2009 noting a number of other locations were being considered including Columbus, Baltimore, Indianapolis, and Cleveland—these locations were thought to reduce costs for board members to attend the meetings. Pat Herak spoke in favor of Columbus noting he could offer the board a tour of the Ohio State University site area for the Ohio Brass Arts Festival. No decision was made about the September board meeting site.

Joe Johnson spoke about the Reading Band noting there seemed to be a strong sentiment to discontinue it, particularly in light of the low turnout at last year's reading band. He indicated it might be possible to have a different format for the reading band by identifying a specific conductor and pieces to play and requiring people to register in advance to take part. Rusty Morris remarked he liked this idea especially for the opportunity to learn by watching other conductors work. Pat Herak said new bands coming to NABBA may not have known about the reading band. Anita Cocker Hunt noted two years ago there was "a big stink" when the reading band was not part of the competition weekend, but bringing it back for 2007 did not result in good participation. Don Bookout noted people in his band enjoyed going to the reading band, but he was in favor of trying a different format. Joe Johnson will continue to explore ideas about holding the reading band.

President Morris noted the board had not finished everything on the agenda, but that it was important to be mindful of individual's time and end the meeting as scheduled; board business will continue via the nabbaboard.org site. He thanked the Board officers and committee chairs for their work and all of the board's

members for their time and commitment. Vice President Yeo asked everyone to regularly check nabbaboard.org and he again thanked everyone for their vote of confidence.

Next meeting is scheduled for Thursday, March 27, 2008, (time to be determined) at Indiana University Southeast.

Meeting adjourned at 6:02 p.m., Saturday, September 15.

Respectfully submitted by Linda A. Detman, NABBA Secretary