Conservatory Roundtable Meeting 2/25/17

- Introductions
- Attendees:
  - Patrick Fulton (Cleveland Institute of Music)
  - Catherine Hammer (Boston Conservatory)
  - Kevin McLaughlin (Cleveland Institute of Music)
  - Kenneth Kauffman (Westminster Choir College)
  - Kirk-Evan Billet (Peabody Conservatory)
  - Peter Caleb (Manhattan School of Music)
  - Jim Farrington (Eastman)
  - Alan Karass (New England Conservatory)
  - Maria Jane Saizon (New England Conservatory)
  - Matt Testa (Peabody Conservatory)
  - Tsukasa Cherkaoui (Lynn University)
  - Greg Sigman (Mannes)
  - Brendan Higgins (Boston Conservatory)
  - Pia Shekhter (Gothenburg University Library)
  - Jenny Doctor (Cincinnati Conservatory)
  - Hannah Spence (New England Conservatory)

Survey Results
- Confusion in the survey regarding budget figures vs. expenditures. Is there a differentiation to be made?
- Survey is still particularly useful and should be maintained
- Would be helpful to know in advance what is needed to complete the survey in terms of figures.
- Could there be a streamlined version (a survey-light)? Split into multiple iterations?
- How will this be used long-term?
- Useful in terms of peer institutional comparison.
- Could we create a core set of questions derived from the existing survey to create the survey-light option? Perhaps CLRT members could weigh in and advise on this based on their comparative needs.
- Could questions be previewed in a .pdf version so folks can answer the questions in advance?

Music Bibliography Courses
- Tsukasa @ Lynn: Our students want to be performers and don’t necessarily see the value in these traditional bibliography classes—how does everyone structure their graduate bibliography classes?
- Greg @ Mannes: We utilize a co-teaching model that is geared toward performers—the final outcome of the course is creating content similar to lecture recitals. Major emphasis on editions and why different versions are used.
- Kevin @ CIM: San Francisco taught these through Pro Seminars on traditionally important musicological topics. I taught a course on editions that would lead performers to create a proposals for editions. Usually they had an opportunity to use research and critical thinking skills in application to music they are passionate about.
- Jenny @ CCM: We are adding a doctoral level bib course. We are in the process of review at this point looking for what skills are most important for performers. One of the major scholarship issues we are working with is sound quality, engineering, production, etc.
- Kirk-Evan @ Peabody: I pushed for students that they as premiere performers deserved the best recordings and scores rather than any. Secondarily, we encounter ESL issues that complicate delivery. I focused on semi-flipping the class to deal with this; giving the lecture in class beforehand was really helpful.
- Jim @ Eastman: Our bibliography course is requirement of all masters performance students (not DMA, etc.). We offer 3 sections (2F, 1S) split into two halves: 1 is traditional bibliography, 2 is topical geared to editions, sound recording, copyright, etc. Also, we have implemented 6 optional classes—one class just on piano bibliographies, winds, etc. This gives a chance for a focused look at a particular topic. They will make DMA students audit the course if they have no bibliography background.
- Patrick @ CIM- One of the avenues that has been successful in the sell for this is gearing things toward career development.
- Tsukasa: If students don’t have access to these resources beyond graduation, what do we do with that?
- Jenny: I think these teaching elements are still valuable for critical thinking and general scholarship.
- Kirk-Evan: Encourage the understanding that these scholarly components can be built into a career.
- Jenny: This could be a building element for the difference between undergraduate reasoning vs. graduate level reasoning
- Tsukasa: We face a lot of bias against the course.... How has that been dealt with?
- Brendan @ Boston: We were fully taken out of the graduate bibliography course. It was taken as a history course rather than the scholarship of a traditional bibliography course. I've had to work with faculty to teach scholarship. A colleague designed her course to cover the big tomes, but only engage with them in the sense of what they are and where they are rather than taking a deep dive.
- Tsukasa: I’m trying to change the format for next semester to gear it toward problem solving—providing a question to guide them and having them use sources to create and drive the answer.
- Jenny: Be careful—I’ve had students come to say that they have gotten tired of treasure hunts. It’s important for us to keep focusing on the principles in addition to finding the answers. I’ve tried to offer to our music history people to be involved and be more involved in the research principles level, I think that’ll be an easy sell. Even the faculty don’t engage with the library at times.
-Kevin: It’s helpful to have the musicological perspective added in. CIM does a co-teaching enterprise between a music librarian and the musicology team at Case Western.

-Alan @ NEC: We are considering a class for graduate students combining library research methods and statistical methods; focusing on music and science combination. This hasn’t been launched yet, but I will report back.

**Topics for CLRT Presentations @ MLA National**

Alan: Wasn’t able to make it to college music society meeting on conservatory debt—did anyone attend and have ideas that we might talk about?

Jenny: Had this discussion with a vendor—what are we doing that is forward looking?

Alan: We are also considering library as space for a conservatory in the 21st century. How does staff use it? How do students use it? What are the other uses? Ex:

- Collections development for performers
- Staffing
- Special outreach
- Writing center involvement
- IT considerations

Alan: Curriculum really isn’t changing that much, but the library is still expected to change and how does that change occur?

Maria Jane @ NEC: Include in survey: What percentage of students are international?

Brendan: We could certainly contribute information on space and our merger.

Jenny: I would be interested in learning about development of space.

Kirk-Evan: These would be great issues for the survey

Matt Testa: We are currently surveying users on this as well.

**Technology for Performers**

Tsukasa: We offer notational software, ProTools, midi keyboards. All of our students also receive iPads.

Jenny: We checkout media to our students and a whole studio where students can make their demos; mix recordings; Not part of the library, but we are involved.

Tsukasa: I was really interested in the loans that public libraries were making for electronic instruments—this got me thinking about recording needs for performers.

**Website/IT Issues**

Jim: I’m curious if anyone has an IT person specifically for their music library?

Brendan: We went from dismal IT setup to having Berkeley’s 4 or 5 IT people on their library staff

Greg: We have easy access to our IT folks in our building, but not dedicated staff

-How do folks handle interaction of IT and ILS staffing?
Brendan: We deal with the ILS people directly to avoid having to translate things from library-related issues to IT/Technical language.

-How have folks dealt with website issues with regards to the library?
Jenny: We have to fit into the university structure, but I’m planning to integrate LibGuides to get around restrictions
Tsuksa: We utilize libguides for our pages specifically
Peter: We’ve gotten a lot of feedback to get around drop-downs that folks traditionally have on their page. We’ve gone strict text and it solved a lot of issues.
Kirk-Evan: Have folks noticed that students don’t use navigation in websites?

Matt: One of my questions as Peabody’s archivist—how do folks handle their local recordings in terms to archival storage.
Tsuksa: Be Press is the system that we are in the process of considering right now. They are soon to be adding a streaming service soon.
Alan: Be Press is not a cheap option, but has been reviewed very favorably
Kevin: Do any institutions incorporate digital files into the catalog?
BH: We use Google products and we provide access through Google Drive. We don’t collect physical anymore. These were only accessible to @bostonconservatory.edu addresses. There were many many requests to open everything publicly. Haven’t had any complaints, but admin hasn’t necessarily tweaked permissions with things going open access.
Matt: How do you deal with this in terms of preservation?
Brendan: The AV department does backup copies in preservation hard drives in multiple locations. Hopefully the library will get access to archival storage.
Kenneth: ASP offers some kind of local recording access to relative success. This happened with Tufts’ institutional recordings
Brendan: We explored this as well to share our recordings with several institutions, though this may have fizzled.
Alan: We have started looking at LibNova for storage and archives. This would be a consortial purchase and use for use. This is really big in Europe and they are looking for US partnering institutions.
Jenny: There are other issues to be taken into consideration for groups that are streaming as well as recording for higher quality/preservation. Performers have to sign off at the conservatory level to allow for this.
Jenny: IU is using Avalon now from their Variations platforms. Other institutions are migrating to this.
Brendan: We are using LiveStream for our streaming platform.
Jenny: Caltura is what we are using a platform to stream video from the catalog
Catherine @ Boston: We use Google Drive files for the streaming of ours—it does better with video than with audio.

Final Thoughts
Interest in a panel for next year!
Could we look at how the conservatory fit within the larger university setting? (Postmortem on Westminster Choir College) Mergers maybe as a broader topic?