Greetings everyone! Thanks to all for a great meeting at the Brand Library & Art Center in October. The venue was a joy and the substantial and rewarding presentations covered several key tenets of music librarianship: copyright, collection development, specialist libraries and collections, archival and appraisal practices, music reference sources, and information literacy. The encouragingly large attendance bodes well for the still recently formed California Chapter. Looking ahead, I hope to see many of you at MLA 2016 in Cincinnati. Plan to meet & greet on Thursday March 3, 5:30-6:30pm (location tbd). Also, mark August 5-6 on your calendars for the joint meeting with the Pacific Northwest Chapter in Seattle. We hope to have as many members as possible attend this meeting, and to that
end we will be making grant monies available. More details to come… To whet your appetite take a look online at pictures of the Frank Gehry designed EMP (Experience Music Project) Museum. A visit will be on the program agenda. Finally, please share your ideas, interests and ways in which you’d like to contribute to the Chapter and to music librarianship in California. We’d love to hear from you!

Best wishes,

John

California Chapter 3rd Annual Meeting, Brand Library & Art Center, Oct. 23-24, 2015

Pre-Conference Tour, Thursday Oct. 22: The Nethercutt Collection

The few of us who were able to attend this tour where delighted by the extensive collection of vintage early and mid-20th century automobiles and mechanized musical instruments. The Wurlitzer organ and piano duo rendition of *Ghost Riders in the Sky* was worth the price of admission (actually it was free)!

Using Music Fairly: Graduate Music Students’ Knowledge, Behaviors, and Attitudes around Copyright
Kyra Folk-Farber, University of California, Santa Barbara

Kyra’s presentation described her ongoing research investigation into the knowledge, behaviors, and attitudes of musicians regarding copyright and fair use. The first phase of her study, a focus group conducted in 2014 with professional singers in the Toronto area, provided insight into several key practical issues that impact use of copyrighted published vocal music, including lack of parts and prohibitively high prices. These results will inform a second phase of investigation using focus groups of master- and doctoral-level performance majors in the UCSB Music Department. Based on the insights yielded by this...
second phase, Kyra will develop an instruction module on copyright and fair use customized for the department, as part of the UCSB Library’s existing scholarly communication instructional outreach program. Kyra will also be presenting the results of her research at MLA 2016 in Cincinnati.

Strategizing Music Collection Development for an Expanding Curriculum: Assessing the Chamber Music Holdings to Support a New Keyboard Collaborative Arts MM Program
Taylor Greene, Chapman University

Taylor described his strategies to develop a collection in support of the new Master of Music degree in Keyboard Collaborative Arts (KCA) at Chapman University. These included discussions with faculty which led towards targeting chamber music that includes piano; examining peer institutions in terms of their collections; total FTE students; number of music students and Master’s programs similar to Chapman’s KCA degree program; and examining literature on chamber music to compile a core repertoire which he used to find gaps in Chapman’s collection and to compare his holdings with the collections at peer institutions. Lastly, he sent a questionnaire to music librarians at peer institutions to find out more about their collections and their collection development strategies for supporting a KCA or collaborative piano programs. Taylor also shared some of the methods he employed to strategically limit the scope of assessment in these categories and discussed some future assessments that could build from the groundwork laid in this study. Taylor earned a nomination for MLA’s Best of Chapter session in 2017.

A Community of Practice Grows a Library: The Library of the Center for New Music in San Francisco
Tom Bickley, CSU East Bay

Tom’s presentation offered an introduction to the Library of the Center for New Music’s collection, its history/development and usage. Using real time video connection, Tom led a brief tour of the library and conversed with Adam Fong, director of the Center, and Peter Esmonde, organizer of the library. The Center for New Music, Inc. “is a community center for participants of new music in San Francisco,” which opened in 2012 in the changing Market Street corridor. It has rapidly become a meeting place for a variety of practitioners of contemporary music, welcoming and fostering connections among musicians and listeners of academic, avant garde, experimental, jazz and other genres. In the spring of 2015, Peter Esmonde and Derek Drudge organized and opened a library of ca. 400 books and scores for use by members of the Center. The library collection seeks to further the interchange of
ideas and support the professional development of the members.

Tour of the Brand library
Blair Whittington

Blair, our gracious host led us on a tour of the newly renovated Brand Library and regaled us with the history and transformation of this former turn of the (20th) century private residence at the base of the Verdugo Mountains. The $9.5 million dollar, two-year renovation project included long overdue seismic bracing; a new HVAC system; a new roof; new plumbing, data, and electrical systems; and ADA accessibility.

Creating a Thematic Catalog using FileMaker Pro
John Redford, Biola University

John described his music thematic catalog created with FileMaker Pro database software and demonstrated the advantages of the database format over print: ease of additions and corrections, automatically generated indexes, advanced search capabilities, and an enlarged scope which can include sound files, music manuscripts, full text of primary source documents etc. Unlike other music resources: journal articles, dictionaries, scores, and recordings, there has been little migration of thematic catalogs to a database and/or online environment. He hopes that his presentation will encourage music librarians and musicologists to undertake similar projects.

Women's Song in the Library
Michael Colby, University of California, Davis

Michael's presentation offered a look at some of the factors surrounding the acceptance and processing of The Christopher A. Reynolds Collection of Women’s Song in the Special Collections Department of the University of California, Davis Library. For example, interesting issues arose in authority control, especially issues of gender: names that appeared to be female sometimes in fact were not. The adoption of RDA also presented new possibilities in the construction and enhancement of authority records for the song writers, with possible implications for the anticipated linked data environment.

Consisting primarily of sheet music, the collection currently contains over 2500 items, including some manuscripts, letters and images. Although the donor was eager for digitization of the materials, the library had no extant program to facilitate this. However, an unexpected collaboration with Google Books presented an opportunity to help with this. This presentation also explored how the collection fit with the acquisitions policy of a general library, how the donor and library collaborated on processing needs and several of the
interesting and challenging activities around cataloging, authority control, and digitization of the materials. Michael earned a nomination for MLA’s Best of Chapter session in 2017.

Analyzing the Information Literacy Skills of First Year Music Majors
Veronica Wells, University of the Pacific

What information literacy skills do first-year music majors have? Veronica informed us that she and her colleagues at the University of the Pacific are using the Standardized Assessment of Information Literacy Skills (SAILS) knowledge test to assess students as part of an institution-wide information literacy assessment initiative. Results from the SAILS Test provide data on how students score within eight skill sets. The study was conducted with 800 first-year students and is providing librarians, teaching faculty, and university administrators with a snapshot of first-year students’ strengths and weaknesses. The data is not only being used at the institutional level, but Veronica, as music librarian is also using it to inform the development of library instruction sessions and online learning tools for music. In addition, assessments such as this will be used to start conversations with music faculty about the ways these skills are being developed throughout the curriculum. The presentation
explained how this study was administered and how the music librarian is using the data in the ongoing mission to help students become better information literate musicians and citizens. Veronica will also be presenting the results of her research at MLA 2016 in Cincinnati.

What Music Librarians Need to Know About the Appraisal Process
Lance Bowling, Cambria Master Recordings and Archives & Jeannie Gayle Pool, Music Legacy Services

Lance and Jeannie’s session presented information for music librarians on how appraisals are done for music collections (paper, sound recordings, videos and film) that are being donated to their institutions and answered the questions: Who hires the appraiser? What is required by law? What is the process? How are values established? What factors are weighed when a valuation is determined? What is the difference between an inventory for an appraisal and a finding guide? How can the information gathered in the appraisal process be of use in collection preservation and management?

CREDITS FOR ALL PHOTOS GO TO RAY HEIGEMEIR.

Treasurer’s Report

Account Balance as of February 19, 2016: $6,695.32

Transactions Since June of 2016:
Income: $1,318.50
  Memberships (dues and registration fees): $1,318.50
Expenses: $285.80
  Refreshments for October Meeting: $135.80
  Kyra Folk-Farber Travel Grant: $150.00

MLACC Executive Board

Chair: John Redford, Biola University
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