

**KEVIN C. MILLER**  
Santa Monica, CA  
kevin.miller3@pepperdine.edu

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*Education*

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| 2009 | <b>Masters of Library and Information Science</b> , University of California, Los Angeles. Portfolio title: "Sound Ethics for Data Repositories."<br>Advisor: Anne Gilliland.                                       |
| 2008 | <b>Ph.D. Ethnomusicology</b> , University of California, Los Angeles<br>Dissertation title: "A Community of Sentiment: Indo-Fijian Music and Identity Discourse in Fiji and its Diaspora." Advisor: Anthony Seeger. |
| 2003 | <b>M.A. Ethnomusicology</b> , University of California, Los Angeles   |
| 1999 | <b>B.A. Anthropology</b> (Ethnomusicology, Minor), University of Florida, Highest Honors  |
| 1996 | <b>A.A. Anthropology</b> , Santa Fe Community College (Gainesville, FL)   |

*Professional Experience*

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| 2010 – Present     | <b>Librarian for Digital Curation and Publication, Pepperdine University</b><br>As a part of the Digital Initiatives group of Payson Library, I plan and manage the digitization of materials in the archives and special collections, and oversee the library's e-publications platform and digital repository. I am also liaison librarian for students and faculty in the music department.  |
| 2010 (June – Aug.) | <b>Assistant Archivist, Los Angeles Philharmonic Archives</b><br>In this half-time position, I lead a reevaluation of the LAPO Archives and spearheaded initiatives to streamline workflows, digitize materials, and bring collections online. Projects included the creation of conglomerate online databases/indices for internal use, standardizing metadata for EAD-encoded finding aids, and long-term planning for new digital collections.   |
| 2009               | <b>Library Assistant II, Performing Arts Special Collections, UCLA</b><br>As a principal architect of this project, I establish standardized metadata descriptors and access points for an important online collection of digitized motion picture stills from the silent era of film history. I conducted research to determine the historical value and scholarly worth of the material. Additionally, I physically processed and arranged photographic prints, slides, and negatives, and prepared them for scanning.                      |
| 2008 – 2009        | <b>Library Assistant II, Center for Primary Research and Training, UCLA</b><br>As a part of an academic yearlong appointment, I researched, processed, and created an online (EAD-encoded) finding aid for the archival collection of American songwriter Jimmy Van Heusen. This project involved arranging, describing, and preparing for preservation the various materials in his collection, including correspondence, business records, ephemera, manuscript music, graphic art, photography, sound recordings, home movies, and realia. |
| 2008               | <b>Instructor, Music Around the World, Dept. of Ethnomusicology, UCLA</b><br>As the primary instructor for a world music survey course designed for non-music major undergraduates, I built the course from the ground-up, lectured, arranged for guest lectures and performers, and shared grading responsibilities with my teaching assistant.  |

*Professional Experience, cont.*

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| 2002 – 2004 | <b>Teaching Assistant, Various courses, Dept. of Ethnomusicology, UCLA</b><br>Responsibilities included section lectures, audiovisual help, office hours, and grading.  |
| 2003        | <b>Bibliographer, Ethnomusicology Archive, UCLA</b><br>During this summer appointment, I processed and organized boxes of manuscripts and other paper records for the D. K. Wilgus Collection of American folklore.   |
| 2002 – 2003 | <b>Graduate Student Researcher, Ethnomusicology Publications, UCLA</b><br>While positioned with Ethnomusicology Publications I spearheaded the writing, editing, design, and sale of in-house publications, including academic journals, programs, pamphlets, and compact disk releases.  |
| 2001 – 2002 | <b>Library Assistant, Music Library, Special Collections, UCLA</b><br>My primary duty was reformatting digital sound files for The Strachwitz Frontera Collection of Mexican and Mexican American Recordings, a digital collection of historic borderlands music recordings.  |
| 1999 – 2001 | <b>Various positions, Smithsonian Folkways Recordings, Washington, DC</b><br>Beginning as an intern, I continued work at Smithsonian Folkways Recordings (SFW) and the Center for Folklife and Cultural Heritage (CFCH) as an employee. Although my job title changed frequently, I performed most of my duties under the guidance of Jeff Place, the CFCH Archivist, and Atesh Sonneborn, the SFW Associate Director. Duties included customer service representative, marketing assistant, production assistant, and assistant to the Associate Director. |

*Internships*

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| 2009 | <b>UCLA University Archives</b><br>During this internship, I researched and organized the Thelner Hoover collection, an important online collection of historical photographs of UCLA campus and events. Working with both the original prints and the digitized images, I conducted deep research on the image content, composed descriptive metadata, and arranged the items into an online, digital collection designed for researchers and interested users. Supervisor: Charlotte B. Brown |
| 2009 | <b>UCLA Ethnomusicology Archive</b><br>During a two-month internship apprenticed with the digital projects archivist, I digitized analogue magnetic tape recordings, generated descriptive, administrative, and preservation metadata, and created an online finding aid for the materials. This experience gave me hands-on familiarity with a variety of analogue and digital carriers, and furthered my understanding of the principles of data migration. Supervisor: Aaron M. Bittel       |

*Selected Continuing Education*

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| 2011 – Present | <b>Digital Archives Specialist (DAS) Curriculum and Certificate Program</b><br>Society of American Archivists (in process). |
| 2010           | <b>Using RDA: Moving into the metadata future</b><br>American Library Association webinar in 3 sessions. Oct – Nov.         |

Miller, CV

- 2010                    **Minimizing Legal Risk in Digitization Projects**  
Infopeople workshop sponsored by the Local History Digital Resources Project,  
San Jose, CA. July 26.
- 2010                    **Describing Archives: A Content Standard (DACS)**  
Society of American Archivists workshop, Los Angeles, CA. June 25.

*Selected Awards*

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- 2006                    Dissertation Year Fellowship (UCLA Graduate Division).  
2005                    Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship.  
2004                    Research Mentorship Grant (UCLA Graduate Division).

*Publications*

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- 2012                    **Choreographing (Against) Coup Culture: Reconciliation and Cross-Cultural Performance in the Fiji Islands.**  
In *Music, Global Conflict and the Politics of Identity*, edited by Susan Fast and Kip Pegley. Wesleyan University Press (Forthcoming).
- 2012                    **Oceania (Pacific).**  
In *A Basic Music Library: Essential Scores and Sound Recordings*, edited by Daniel Boomhower, 4<sup>th</sup> edition. Chicago: American Library Association.
- 2006                    **Hindus.**  
In *Encyclopedia of American Folklife*, ed. Simon Bronner. Armonk, NY: M.E. Sharpe.
- 2004                    **Bolly'hood Re-mix.**  
*Newsletter of the Institute for Studies in American Music* 32(2): 6-7, 15. City University of New York, Brooklyn.

*Selected Conference Papers and Presentations*

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- 2012                    **Catching the Wave: Using a Milestone to Reach New Audiences.**  
Poster session. With Jamie Henricks, Melissa Nykanen, and Katie Richardson. American Library Association Annual Conference, Anaheim, CA. June 23.
- 2012                    **Celebrating the George Pepperdine Collection**  
Primary speaker, Pepperdine University. February 23.
- 2011                    **An Inside Look at the Newly Redesigned CONTENTdm**  
Primary speaker, OCLC Webinar. March 15.
- 2011                    **Take Another Look: Introducing the New Face of CONTENTdm**  
Primary speaker, American Library Association Midwinter Meeting, San Diego, CA. January 9.
- 2007                    **Choreographing (Against) Coup Culture: Reconciliation and Cross-Cultural Performance in the Fiji Islands.**  
Presented at the Annual National Meeting of the Society for Ethnomusicology, Columbus, OH. October 25 – 28.
- 2006                    **From Immigrant to Emigrant in the Pacific Rim: Indo-Fijian Music and the Forging of a Transnational Community.**  
Presented at the Annual National Meeting of the Society for Ethnomusicology, Waikiki, HI. November 15 – 19.
- 2006                    **Indo-Fijian Music and Shades of Ethnic Identity.**  
Presented at the international workshop “Indo-Fijians at Home and Abroad,” Lautoka, Fiji. May 11 – 12.

Miller, CV

- 2004                    **The Home and the World: Conducting a Local Musical Ethnography on a Translocal South Asian Music.**  
Presented at the British Forum for Ethnomusicology annual conference, Aberdeen, Scotland. April 15 – 18.
- 2003                    **Desi Sounds and Festival Grounds: Authenticity, Identity, and Musical Syncretism at a South Asian-American Festival.**  
Presented at the Annual National Meeting of the Society for Ethnomusicology, Miami, FL. Oct. 2 – 5.

*Professional Memberships*

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| 2012 – Present | Society of California Archivists           |
| 2010 – Present | Music Library Association                  |
| 2008 – Present | Association for Recorded Sound Collections |
| 2007 – Present | American Library Association               |
| 2007 – Present | Society of American Archivists             |
| 1998 – Present | Society for Ethnomusicology                |