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## CAML REVIEW / REVUE DE L'ACBM

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### Reports, News, Essays / Rapports, nouvelles, essais

<b>Message from the President / Message du président</b> Maureen Nevins	4
<b>Reports from the 2021 CAML / ACBM Annual General Meeting</b>	6
<b>Minutes of the 2020 CAML / ACBM Annual General Meeting</b>	33
<b>CAML Renewal Task Force: Strategic Directions / Groupe de travail visant la renouveau de l'ACBM : Orientations stratégiques</b>	38
<b>Rapport sur la rencontre annuelle de la section québécoise de l'ACBM / Report on the Quebec chapter of CAML /</b> Rachel Gagnon, Julie Carmen Lefebvre, Christiane Melançon et Catherine Jolicoeur	47
<b>Editor's Column / Message des rédactrices en chef</b> Janneka Guise and Jada E. Watson	51
<b>CAML Milestones</b>	55
<b>CAML members reflect / Les membres de l'ACBM réfléchissent</b>	--
<b>CAML at 50: photo album / ACBM à 50: album de photos</b>	--
<b>Spotlight on Music Collections: The CAML Archives at Library and Archives Canada</b> Carolyn Doi, Maureen Nevins	56
<b>Equity, Diversity, Inclusion: Reimagining the Subject Guide</b> Julie Carmen Lefebvre and Kimberly White	61
<b>Critical Action, One Year Later: Steps to Support BIPOC Music Studies and Anti-Racist Programming at the University of Toronto</b> Tim Neufeldt and Tegan Niziol	72
<b>Rehumanizing the Archive, Mixtape by Mixtape</b> Mark V. Campbell	84
<b>Lucie Brosseau : Mucothécaire de Les Violons du Roy (orchestre de chambre) et La Chapelle de Québec (chœur de chambre)</b> Robert Sutherland, Patrick Lo et Wei-En Hsu	103

### Reviews / Comptes rendus

<b><i>King Alpha's Song in a Strange Land: The Roots and Routes of Canadian Reggae</i> – by Jason Wilson (Book) / Ty Hall</b>	112
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<b><i>We Still Here: Hip Hop North of the 49<sup>th</sup> Parallel</i></b> – edited by Charity Marsh and Mark V. Campbell (Book) / Claire McLeish	<b>115</b>
<b><i>The Horizon Leans Forward... Stories of Courage, Strength, and Triumph of Underrepresented Communities in the Wind Band Field</i></b> – by Erik Kar Jun Leung (Book) / Darrin Oehlerking	<b>118</b>
<b><i>Outreach for Music Librarians</i></b> – by Scott Stone (Book) / Lucinda Johnston	<b>122</b>



**CAML Review**, published two times a year, is the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres. *CAML Review* welcomes submissions of research articles (peer-reviewed section), reports, news, essays, and reviews on topics relevant to the purposes of the Association, particularly those pertaining to music in Canada, music librarianship and archival management, and bibliography. [Author guidelines](#) can be consulted on the journal site. Email [camlreview@caml-acbm.org](mailto:camlreview@caml-acbm.org) for more information.

La *Revue de l'ACBM*, publiée deux fois l'an, est l'organe officiel de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux. La *Revue de l'ACBM* vous invite à lui soumettre des articles de recherche (pour la section d'articles évalués par des pairs), des rapports, des nouvelles, des essais et des comptes rendus portant sur des sujets pertinents aux objectifs de l'Association, en particulier ceux qui traitent de la musique au Canada, de la bibliothéconomie et la gestion d'archives de la musique, ainsi que la bibliographie. On peut lire les [directives aux auteurs](#) sur le site de la *Revue*. Veuillez nous contacter à [camlreview@caml-acbm.org](mailto:camlreview@caml-acbm.org) pour en savoir plus.

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## Message from the President / Message du président

Dear CAML Members,

2021 has been a year of challenges and hopefully many changes in perspective. It is an honour to serve as the Association's president as we build upon our success and plan for the future. On behalf of all of us, I would like to thank Houman Behzadi for his leadership and tireless contributions as President for the past two years, and for his unwavering dedication to the Association.

2021 has also been a very special year as we celebrated the 50<sup>th</sup> anniversary of CAML. Our annual conference, aptly titled "CAML at 50: Reflections and Renewal", took place as a fully virtual event from June 7 to 9. This allowed many people to participate who might not have had the opportunity to do so otherwise. As an association we need to ensure that inclusiveness is at the core of our values. Spread across three days, the robust programme addressed several broad themes including equity, diversity, and inclusion. The conference was very well attended, with colleagues from the United States and Europe joining us.

Thanks to the tremendous work of Houman, Scott Cowan, Rachel Gagnon, Jan Guise, Sean Luyk, and Brian McMillan, in close consultation with the members of the Association, we have a roadmap to ensure the sustainability and future of CAML. CAML's Strategic Directions document was presented at the conference and the English

Chers membres de l'ACBM,

2021 a été une année de défis et, espérons-le, de nombreux changements de perspective. C'est un honneur de servir en tant que présidente de l'Association alors que nous misons sur notre succès et planifions pour l'avenir. Au nom de nous tous, je tiens à remercier Houman Behzadi pour son leadership et ses contributions inlassables en tant que Président au cours des deux dernières années, et pour son dévouement indéfectible à l'Association.

2021 a également été une année très spéciale puisque nous avons célébré le 50<sup>e</sup> anniversaire de CAML. Notre conférence annuelle, intitulée à juste titre « 50<sup>e</sup> de l'ACBM : Réflexions et renouveau », s'est déroulée sous forme d'événement entièrement virtuel du 7 au 9 juin. Cela a permis à de nombreuses personnes qui n'auraient peut-être pas eu l'occasion de le faire de participer. En tant qu'association, nous devons veiller à ce que l'inclusivité soit au cœur de nos valeurs. Réparti sur trois jours, le programme solide a abordé plusieurs thèmes généraux, notamment l'équité, la diversité et l'inclusion. La conférence a connu une participation importante, avec des collègues des États-Unis et d'Europe qui se sont joints à nous.

Grâce au travail formidable de Houman, Scott Cowan, Rachel Gagnon, Jan Guise, Sean Luyk et Brian McMillan, en étroite consultation avec les membres de l'Association, nous avons une feuille de route pour assurer la pérennité et l'avenir de l'ACBM. Le document Orientations stratégiques de l'ACBM a été présenté à la conférence et la

version published in Vol. 49, No. 1 of *CAML Review*. You will find the French version in this issue. The current Board has met twice since the annual meeting and the focus of one of these meetings was the review of the document. Among the concrete actions we plan to carry out is to examine CAML's mission statement, to assure its relevance and currency, and to craft a set of value statements.

2022 will be yet another special year for the association as we mark the centenary of the birth of Helmut Kallmann. The planning of the 2022 conference is underway, and we look forward to sharing details soon!

Thank you for your support and continued commitment.

**Maureen Nevins**

CAML President

Library and Archives Canada

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version anglaise publiée dans le vol. 49, no 1 de la *Revue de l'ACBM*. Vous trouverez la version française dans ce numéro. Le Conseil d'administration actuel s'est réuni deux fois depuis la réunion annuelle et l'une de ces réunions était axée sur l'examen du document. Parmi les actions concrètes que nous prévoyons de mettre en œuvre, citons l'examen de l'énoncé de mission de l'ACBM, pour assurer sa pertinence et son actualité, et l'élaboration d'un ensemble d'énoncés de valeurs.

2022 sera encore une année spéciale pour l'association alors que nous célébrons le centenaire de la naissance d'Helmut Kallmann. La planification de la conférence 2022 est en cours et nous avons hâte de partager les détails bientôt!

Merci pour votre soutien et votre engagement continu.

**Maureen Nevins**

Président de l'ACBM

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# Reports and Proposed Bylaw Revisions from the 2021 Annual General Meeting / Rapports et révisions proposes d'Assemblée générale annuelle 2021

Canadian Association of Music Libraries, Archives and Documentation Centres (CAML)  
L'Association canadienne des bibliothèques, archives et centres de documentation  
musicaux (ACBM)

## CONTENTS

5.1. CAML President's Report	7
5.1. Rapport du Président de l'ACBM	8
5.2.1. Motion to increase CAML membership dues	11
5.2.1. Proposition d'augmenter les cotisations à l'ACBM	12
5.4. Membership Secretary's Report	14
5.4. Rapport de la Secrétaire responsable des adhésions	15
5.5. Communications Officer's Report	16
5.5. Rapport de l'agent de communications	16
5.6. Conference Planning Committee Report	16
5.6. Rapport du Comité de planification de la Conférence	18
5.7. Nomination Officer's Report	21
5.7. Rapport de la responsable des nominations	21
5.8. CAML Review Editorial Board Report	21
5.8. Rapport Comité éditorial de La revue de l'ACBM	22
5.9. Rapport de la Section québécoise de l'ACBM	23
5.9. Report from the Québec Chapter of CAML	24
5.10. Cataloguing Committee Report	25
5.10. Rapport du Comité de catalogage	26
5.11. Collections Committee Report	26
5.11. Rapport du Groupe d'intérêt sur les collections	27
5.12. RISM Committee Report	28
5.12. Rapport du Comité de RISM	28
6.1. Proposed Bylaw Revisions to Article 6.3.	29
6.1. Révisions proposées à l'article 6.3.	29
6.2. Proposed Bylaw Revisions to Article 5.3.5.	31
6.2. Révisions proposées à l'article 5.3.5.	31

## 5.1. CAML President's Report

With this report I complete my 2-year term as CAML President. As highlighted in my *CAML Review* President's Messages, the pandemic impacted the Board's work and planning significantly, and required an exceptional level of engagement from its members. I am very pleased to report that the Board rose to the occasion, showing their unwavering commitment to the membership, and the Association at large. Our most consequential decision was to hold the 50<sup>th</sup> Anniversary Conference independently from the Congress 2021. In doing so, we acknowledged the importance of the Congress of the Humanities and Social Sciences in fostering the confluence of people and ideas. Our decision was made in the context of the pandemic and with the intent to 1) mitigate any uncertainties in the Congress planning process as experienced in 2020, and 2) reduce the conference registration fees for the participants. While the CAML portion of the Congress fees have traditionally provided the revenue needed to support the Association's awards and administrative costs, the Board wanted to ensure that registration was in no way a barrier to attending our first virtual conference, especially in this difficult period. In the end, we managed to offer registration fees that were a small fraction of what would have been required by Congress. As noted in the Conference Planning Committee's report, we also offered an "under financial hardship" category to encourage maximum international inclusivity.

Independence from the Congress meant that we had to be in charge of all aspects of our 50<sup>th</sup> Anniversary Program. First and foremost, I should express my gratitude to Alastair Boyd, our Program Chair extraordinaire for both the 2020 and 2021 conferences. The cancellation of the 2020 program meant that Alastair needed to merge many aspects of both years' submissions to construct an equitable program for this year's conference. I am also grateful to Lucinda Johnston (Board Secretary) and Trevor Deck (Board Member at Large) for the countless hours of meetings and individual work on many aspects of our conference planning. Our efforts would not have been successful without the ongoing support of our Communications Officer, Marc Stoeckle, whose skill in and attention to design contributed to an engaging website and enhanced our communications. Becky Smith (Membership Secretary) and Tim Neufeldt (Treasurer) oversaw the registration logistics and all the intricate details that made this a smooth experience for the participants from three continents. Maureen Nevins, our incoming President, has been a steady source of support and inspiration to me and the Board. I am grateful to her for enriching our discussions and work towards more inclusive processes. For instance, our commitment to bilingualism meant that nearly all of our communications needed to be translated, a major undertaking that benefited from her support. I extend my thanks to Rachel Gagnon, President of the Quebec Chapter of CAML, for translating the AGM reports and all the CAML Renewal Task Force documents.

I feel privileged to have worked with this CAML Board. For me, their exceptional engagement has signaled our collective commitment to the Association's renewal process, as well as our anticipation for many exciting possibilities that lie ahead.

Lastly, I should mention the efforts of the CAML Renewal Task Force and their significant work for the Association in this unique juncture of its life. During the last two years of work on our Strategic Directions document, I benefited immensely from the support of former CAML Presidents Jan Guise and Brian McMillan, and valued CAML members Scott Cowan, Rachel Gagnon, and Sean Luyk. I thank all of them for their exceptional achievements for CAML. Above all, I wish to highlight the Task Force's commitment to ensuring that the Strategic Directions document represented the voice of the membership, reflecting their aspirations for the Association. I invite our future Boards to conduct periodic reviews of this document, and to set realistic goals to achieve the proposed action items through expanded participation from CAML members.

### **Board rotations**

Our Board Member at Large Trevor Deck was elected to join the Board in July 2020 for a 2-year term. This year, Lucinda Johnston (Board Secretary – elected position) and Marc Stoeckle (Communications Officer – appointed position) have completed their 2-year terms. Our Nominations Officer Kyla Jemison sent out a call for nominations for the open Board Secretary position on March 29, the results of which will be announced during the AGM. I thank both Lucinda and Marc for their many contributions to the CAML Board!

### **Gratitude**

I wish to close this report through words of appreciation for my CAML colleagues. As I acknowledge the major responsibilities of the CAML President role, I must share with you the enormous joy and fulfillment that I have received from our collaborative endeavours. My service to CAML is also my way of acknowledging my CAML community, without whom I would not be where I am in my life and professional career. Thank you for trust and ongoing support!

I wish our incoming President Maureen Nevins much success in her endeavours, and I shall do my best to support her in all ways possible. Our return to Library and Archives Canada is timely as we prepare to celebrate Helmut Kallmann's birth centenary in 2022.

Respectfully submitted,  
Houman Behzadi  
CAML President

## **5.1. Rapport du Président de l'ACBM**

Ce rapport marque la fin de mon mandat de 2 ans comme président de l'ACBM. Comme je l'ai souligné dans les Messages du président publiés dans *La Revue de l'ACBM*, la pandémie a eu un impact significatif sur le travail du Conseil d'administration et sur la planification de nos activités, et ceci a exigé un niveau

d'engagement exceptionnel de la part des membres du C.A. Je suis très heureux de pouvoir dire que le Conseil d'administration a relevé le défi, démontrant leur inébranlable degré d'engagement envers les membres et envers l'Association en général. Une décision des plus importantes a été celle de tenir notre Conférence du 50<sup>e</sup> anniversaire de façon indépendante de celle du Congrès 2021. Tout en faisant cela, nous reconnaissons l'importance du Congrès des Sciences humaines, qui favorise la rencontre des personnes et la convergence des idées.

Notre décision a été prise dans le contexte de la pandémie, et avec l'intention de 1) atténuer toute incertitude qui pourrait surgir de la planification du Congrès, comme cela s'est produit en 2020, et 2) permettre de réduire les frais d'inscription pour nos participants. Traditionnellement, la portion des frais d'inscription aux conférences du Congrès qui allait à l'ACBM fournissait les revenus nécessaires aux coûts administratifs de notre Association, ainsi qu'aux Prix ; mais le Conseil d'administration voulait s'assurer que les frais d'inscription ne constituaient en aucun cas un obstacle à l'inscription à notre première conférence virtuelle, en particulier dans ce contexte difficile. Finalement, nous avons réussi à établir des tarifs d'inscription qui ne représentent qu'une petite fraction de ce qui aurait été exigé par le Congrès. Tel que noté dans le Rapport du Comité de planification de la conférence, nous avons ajouté une catégorie « En difficulté financière », ceci dans le but d'être le plus inclusifs possible, même au niveau international.

Le fait de fonctionner à l'extérieur du cadre du Congrès signifie que nous avons dû nous charger de tous les aspects du programme de notre 50<sup>e</sup> anniversaire. En tout premier lieu, je souhaite exprimer ma gratitude envers Alastair Boyd, notre extraordinaire Président du programme des conférences de 2020 et de 2021. L'annulation du programme de 2020 a obligé Alastair à combiner plusieurs aspects des propositions de conférences des deux années, de façon à réussir à mettre sur pied un programme équitable pour la conférence de cette année. Je suis également très reconnaissant à Lucinda Johnston (Secrétaire du Conseil d'administration) et Trevor Deck (membre non-désigné du C.A.) qui ont passé un nombre incalculable d'heures à participer à des réunions et à travailler, chacun de leur côté, à différents aspects touchant à la planification de la conférence. Nos efforts n'auraient mené à rien sans le soutien continu de notre Agent de communications, Marc Stoeckle, dont les talents et la grande attention au design ont contribué à la production d'un site web attirant, et ont amélioré nos communications. Becky Smith (Secrétaire responsable des adhésions) et Tim Neufeldt (Trésorier) se sont chargés de toute la logistique entourant les inscriptions, et de tous les détails complexes qui ont permis de faire de l'inscription une expérience aisée pour nos participants venant de trois continents. Maureen Nevins, notre future présidente, a été une source constante de soutien et d'inspiration pour moi-même et pour l'ensemble du C.A. Je lui suis reconnaissant d'avoir enrichi nos discussions et de nous avoir encouragés à améliorer nos pratiques pour les rendre plus inclusives. Par exemple, notre engagement envers le bilinguisme de notre Association implique que presque toutes nos communications doivent être traduites, une tâche considérable qui a bénéficié de son support. Je remercie également Rachel Gagnon, présidente de la Section québécoise de l'ACBM, qui a traduit les rapports du Conseil d'administration ainsi que les documents du Groupe de travail sur le renouveau de l'ACBM.

Je me considère chanceux d'avoir travaillé avec le Conseil d'administration de l'ACBM. Pour moi, leur implication exceptionnelle indiquait un engagement collectif envers le processus de renouvellement de notre association, ainsi qu'un regard positif vers les multiples possibilités prometteuses qui sont devant nous.

Finalement, je souhaite mentionner les efforts du Groupe de travail sur le nouveau de l'ACBM, et le travail important accompli pour l'Association à ce moment important de son existence. Pendant les deux dernières années, en travaillant au document sur nos directions stratégiques, j'ai énormément bénéficié du soutien de deux anciens présidents de l'ACBM, Jan Guise et Brian McMillan, ainsi que de celui des membres Scott Cowan, Rachel Gagnon et Sean Luyk. Je les remercie tous pour leur travail exceptionnel pour l'ACBM. Je tiens surtout à souligner le ferme engagement du Groupe de travail, qui a tenu à s'assurer que le document qui expose nos directions stratégiques représente bien l'opinion de nos membres, et reflète bien leurs aspirations pour l'Association. J'invite nos futurs Conseils d'administration à réviser régulièrement ce document, et à se fixer des objectifs réalistes pour atteindre les buts suggérés, grâce à une plus grande participation des membres de l'ACBM.

### **Changements au Conseil d'administration**

Notre membre non-désigné, Trevor Deck, a été élu au Conseil d'administration en juillet 2020, pour un mandat de 2 ans. Cette année, Lucinda Johnston (Secrétaire du Conseil d'administration, un poste élu) et Marc Stoeckle (Agent de communications, un poste désigné) ont complété leurs mandats de 2 ans. Kyla Jamison, responsable des nominations, a envoyé le 29 mars un appel de candidatures pour le poste de Secrétaire. Le résultat de ce processus sera annoncé lors de l'AGM. Je remercie Lucinda et Marc pour toutes leurs contributions au Conseil d'administration de l'ACBM !

### **Reconnaissance**

Je souhaite terminer ce rapport avec quelques mots pour exprimer mon appréciation envers mes collègues de l'ACBM. Bien que je reconnaisse que le poste de président de l'ACBM apporte de grandes responsabilités, je dois partager avec vous la grande joie et l'important sentiment d'épanouissement que m'ont apportés nos efforts collectifs. Mon mandat auprès de l'ACBM est aussi pour moi une façon de remercier toute la communauté de l'ACBM, sans qui je ne serais pas où j'en suis dans ma vie et dans ma carrière professionnelle. Merci pour votre confiance et pour votre soutien continu !

Je souhaite à notre présidente élue, Maureen Nevins, beaucoup de succès dans ses entreprises, et je ferai de mon mieux pour la soutenir, de toutes les façons possibles. Notre retour à Bibliothèque et archives Canada survient à un bon moment, alors que nous nous préparons à célébrer, en 2022, le centenaire de la naissance d'Helmut Kallmann.

Respectueusement soumis,  
Houman Behzadi  
Président de l'ACBM



## 5.2.1. Motion to increase CAML membership dues

### Background

At the 2019 IAML meeting in Krakow, the attendees agreed to an increase in the individual and institutional cost of membership, raising it from €43 for individuals and €73 for institutions, to €44 and €74 respectively (ca. \$66 and \$110 CAD). The new rates were effective as of January 2021.

In light of this change, and that CAML's operating budget is primarily reliant on membership dues for its operating revenue, the treasurer, in consultation with the membership secretary, undertook a review of current membership fees.

### The Scenario

Membership dues bring in approximately \$6200 per year and the CAML operating expenses are now approaching \$9000. To put it simply, CAML presently runs a deficit and has for the past number of years. The matter is exacerbated by a relatively static number of members, a drop in institutional memberships, and an increase in operating costs. Clearly this is unsustainable over the long term.

The current dues structure, which has not been updated in many years, heavily relies on CAML-only members (i.e. those who choose not to join IAML) to shoulder the biggest burden of the CAML operating budget, as their dues payments go directly to CAML. Members who are presently also IAML members are only contributing a small amount directly to CAML's operating budget. This is inequitable, and joint CAML-IAML members need to shoulder more of the fiscal responsibility.

Similarly, the CAML institutional rate essentially only covers the cost of the IAML membership and contributes almost nothing to CAML's operations. It is also about \$30 below the average amount charged by other, similar sized IAML branches. This is also inequitable.

Raising rates for joint CAML-IAML memberships and institutional memberships is a good start to help us reduce our deficit projection, but are not enough alone. Raising the rates of other membership categories is also required.

### The Motion

Given CAML's reliance upon membership subscriptions to fund its operating budget, the board recommends raising CAML's membership fees to better cover its national obligations while still maintaining some revenue flow for operating purposes. It proposes raising membership rates as follows:

TYPE	IAML COST	EXISTING DUES	PROPOSED DUES
Student/Retired – CAML only	\$0	\$35	\$40
Student/Retired – CAML/IAML	€44 = \$66CAD	\$76	\$86
Regular – CAML only	\$0	\$45	\$55
Regular – CAML/IAML	€44	\$86	\$106
Institution	€74 = \$110CAD	\$115	\$135

### Concluding Remarks

If this motion is accepted by the CAML membership, it will increase our operating revenue by approximately \$1200 per year (based on present membership rates) and, in conjunction with other cost-cutting measures, will help to address our budgetary deficit. If we choose to maintain the same dues as in previous years, our small financial reserve will decrease rapidly.

## 5.2.1. Proposition d'augmenter les cotisations à l'ACBM

### Le contexte

Lors de la réunion de l'AIBM en 2019 à Cracovie, les participants ont convenu d'une augmentation du coût individuel et institutionnel de l'adhésion, le faisant passer de 43 € pour les particuliers et 73 € pour les institutions, à 44 € et 74 € respectivement (environ 66 \$ et 110 \$). Les nouveaux tarifs sont entrés en vigueur en janvier 2021.

À la lumière de ce changement et du fait que le budget de fonctionnement de l'ACBM dépend principalement des cotisations des membres pour ses revenus de fonctionnement, le trésorier, en consultation avec le secrétaire responsable des adhésions, a entrepris un examen des cotisations actuelles.

### Le scénario

Les cotisations des membres rapportent environ 6 200 \$ par année et les frais de fonctionnement de l'ACBM approchent maintenant les 9 000 \$. En fait, l'ACBM est actuellement déficitaire et depuis plusieurs années. Le problème est exacerbé par un nombre de membres relativement statique, une baisse des adhésions institutionnelles et une augmentation des coûts de fonctionnement. Il est clair que cela n'est pas viable à long terme.

La structure actuelle des cotisations, qui n'a pas été mise à jour depuis de nombreuses années, repose fortement sur les membres uniquement de l'ACBM (c'est-à-dire ceux qui choisissent de ne pas adhérer à l'AIBM). Les membres qui sont actuellement aussi membres de l'AIBM ne contribuent qu'un petit montant directement au budget de fonctionnement de l'ACBM. Ceci est inéquitable et les membres conjoints de l'ACBM-l'AIBM doivent assumer une plus grande part de responsabilité financière.

De même, le taux institutionnel de l'ACBM ne couvre essentiellement que le coût de l'adhésion à l'AIBM et ne contribue presque rien aux opérations de l'ACBM. Il est également inférieur d'environ 30 \$ au montant moyen facturé par d'autres sections de l'AIBM de taille similaire. C'est aussi inéquitable.

L'augmentation des taux pour les adhésions conjointes de l'ACBM-l'AIBM et les adhésions institutionnelles est un bon début pour nous aider à réduire notre projection de déficit, mais ne suffit pas à elle seule. Il est également nécessaire d'augmenter les tarifs des autres catégories de membres.

### La proposition

Étant donné que l'ACBM dépend des cotisations des membres pour financer son budget de fonctionnement, le conseil d'administration recommande d'augmenter les cotisations de l'ACBM afin de mieux couvrir ses obligations nationales tout en maintenant un certain flux de revenus à des fins de fonctionnement. Il propose d'augmenter les taux d'adhésion comme suit :

CATÉGORIE	COÛT AIBM	COTISATIONS EXISTANTES	COTISATIONS PROPOSÉES
Étudiant/Retraité – ACBM seulement	0 \$	35 \$	40 \$
Étudiant/Retraité – ACBM/AIBM	44 € = 66 \$ CA	76 \$	86 \$
Régulier – ACBM seulement	0	45 \$	55 \$
Régulier – ACBM/AIBM	44 \$	86 \$	106 \$
Institution	74 € = 110 \$ CA	115 \$	135 \$

## Remarques finales

Si cette proposition est acceptée par les membres de l'ACBM, notre budget de fonctionnement augmentera d'environ 1200 \$ par année (basé sur les taux d'adhésion actuels) et avec d'autres mesures de réduction des coûts aidera à combler notre déficit budgétaire. Si nous choisissons de maintenir les mêmes cotisations que les années précédentes, notre petite réserve financière diminuera rapidement.

## 5.4. Membership Secretary's Report

	2016	2017	2018	2019	2020	2021
<b>Individuals</b>	<b>61</b>	<b>57</b>	<b>57</b>	<b>57</b>	<b>61</b>	<b>58</b>
CAML/IAML regular	34	29	26	24	32	35
CAML/IAML student/paraprofessionals	7	4	7	5	2	1
CAML/IAML retired/unwaged	4	6	5	5	7	7
CAML/IAML honorary	0	0	0	0	0	0
CAML regular	10	9	10	12	12	7
CAML/CUMS	0	0	0	0	0	0
CAML students/paraprofessionals	3	5	4	5	3	2
CAML retired/unwaged	2	3	4	5	4	5
CAML honorary	1	1	1	1	1	1
<b>Institutions</b>	<b>27</b>	<b>23</b>	<b>25</b>	<b>22</b>	<b>19*</b>	<b>17</b>
<b>TOTAL members</b>	<b>88</b>	<b>80</b>	<b>82</b>	<b>79</b>	<b>80</b>	<b>75</b>

- The numbers for 2021 are to the date of this report.
- The numbers from 2016 to 2020 are taken from the year-end totals, not from the reports given mid-year or at the AGMs.
- The numbers from 2016 to 2021 do not include members of the CAML/ACBM Quebec chapter, introduced after the 2007 AGM.
- We had four new personal members this year, 2 CAML and 4 IAML/CAML.
- We have not received any online donations via PayPal.

\*We had one institutional membership in 2020 that was returned to EBSCO due to a mailing issue. We have now received payment for this, bringing the Institutional membership to 19 (from 18).

Respectfully submitted,  
Becky Smith  
CAML Membership Secretary  
May 16, 2021

## 5.4. Rapport de la Secrétaire responsable des adhésions

	2016	2017	2018	2019	2020	2021
<b>Membres individuels</b>	<b>61</b>	<b>57</b>	<b>57</b>	<b>57</b>	<b>61</b>	<b>58</b>
ACBM/IAML ordinaire	34	29	26	24	32	35
ACBM/IAML étudiant/paraprofessionnel	7	4	7	5	2	1
ACBM/IAML sans emploi/retraité	4	6	5	5	7	7
ACBM/IAML honoraire	0	0	0	0	0	0
ACBM ordinaire	10	9	10	12	12	7
ACBM jumelé à la SMUC	0	0	0	0	0	0
ACBM étudiant/paraprofessionnel	3	5	4	5	3	2
ACBM sans emploi/retraité	2	3	4	5	4	5
ACBM honoraire	1	1	1	1	1	1
<b>Institutions</b>	<b>27</b>	<b>23</b>	<b>25</b>	<b>22</b>	<b>19*</b>	<b>17</b>
<b>TOTAL des membres</b>	<b>88</b>	<b>80</b>	<b>82</b>	<b>79</b>	<b>80</b>	<b>75</b>

- Le nombre de membres donné pour 2021 est celui en date de ce rapport.
- Les nombres de membres donnés pour les années 2016 à 2020 sont ceux en fin d'année, et non ceux tirés des rapports présentés en milieu d'année ou lors de l'AGM.
- Ces nombres, pour 2016 à 2021, ne comprennent pas les membres de la Section québécoise de l'ACBM, qui a été formée après l'AGM de 2007.
- Nous comptons six nouveaux membres cette année, 2 pour l'ACBM seulement, et 4 ACBM-IAML.
- Nous n'avons pas reçu de dons par l'entremise du système de dons en ligne via PayPal.

\*Nous avons eu un membre institutionnel, en 2020, dont l'adhésion a été retournée à EBSCO à cause d'un problème postal. Nous avons maintenant reçu ce paiement, ce qui rehausse le nombre de membres institutionnels de 18 à 19.

Respectueusement soumis,

Becky Smith

Secrétaire responsable des adhésions de l'ACBM

16 mai 2021

## 5.5. Communications Officer's Report

In the past year, our CAML website:

1. Underwent a few cosmetic changes (larger and better readable font and background colours)
2. Information updates (CAML Review, Listserv, Announcements, etc.)
3. Complete update of conference page (past conferences, added, CAML Memories and submission form added)
4. Website Team was formed, including Becky Smith, Trevor Deck & Marc Stoeckle

Respectfully submitted,  
Marc Stoeckle  
Communications Officer

## 5.5. Rapport de l'agent de communications

Pendant la dernière année, le site web de l'ACBM

1. A profité de quelques améliorations mineures (des polices de caractères plus grosses et plus faciles à lire, et un changement aux couleurs de fonds)
2. Des mises à jour de l'information (la Revue de l'ACBM, informations concernant la liste de diffusion, diverses annonces, etc.)
3. Refonte complète de la page traitant des conférences (ajout de la liste des conférences passées, souvenirs de l'ACBM, et ajout d'un formulaire de soumission).
4. De plus, une équipe responsable du site web a été mise sur pied; elle est formée de Becky Smith, Trevor Deck & Marc Stoeckle .

Respectueusement soumis,  
Marc Stoeckle  
Agent des communications

## 5.6. Conference Planning Committee Report

The Conference Planning Committee is a new ad-hoc committee formed following the recommendation of Board Member at Large and 2019-2020 Awards Committee Chair Margaret Piper. This new Committee now comprises the former Program and Awards committees as its subcommittees. The charge of planning and coordinating the logistics of the online conference also falls to this Committee. The merger aims to facilitate communications, reduce planning difficulties, and ensure sufficient member representation for both the program and awards functions of the Association.

This year, the Committee consisted of Alastair Boyd (Program), Trevor Deck (Awards logistics), Lucinda Johnston (Committee Secretary), and Houman Behzadi (Committee Chair, President, ex officio). The Committee met on a bi-weekly basis from September 2020 until May 31 when it held its last meeting before the 2021 conference.

Rebecca Smith and Tim Neufeldt oversaw the registration processes, and Marc Stoeckle supported our website needs.

## **Program**

The final selections for the program were a mixture of deferred presentations from the cancelled 2020 conference as well as new submissions. Because of a late withdrawal by one of the 2020 presenters, the final tally was five deferred and nine new presentations. Our Keynote Speaker Mark Campbell was approached and accepted the charge after Elaine Waterman, our 2020 Keynote Speaker declined our invitation to present in 2021 instead.

## **Awards**

Due to the changes to the 2020 conference as a result of COVID, the 2020 awards were deferred to the 2021 conference. Therefore, no new Call for Awards was put forth. Rebecca Shaw received the Cheryl Martin Award, while Lucinda Johnston received the First-Time Attendee award. Due to the online nature of the 2021 conference, Rebecca has opted to use part of the award's financial allotment toward this year's conference registration, and the remainder will be deferred until the next time we are back to in-person conferences (hopefully next year). John Lazos, CAML's first recipient of the Research Award, has successfully fulfilled his obligations; our Board Member at Large will liaise with John Lazos and Treasurer Tim Neufeldt to ensure receipt of the award.

## **Registration**

### **Highlights**

- As of May 18, 2021, we have 49 registrants
- A few individuals selected the wrong membership category for their registration, but Becky billed them for actual status, which was often a cheaper option.
- There was moderate uptake in the Interac money transfer option (about 9 registrants).
- Sending a URL for "hidden" PayPal buttons to registrants (those without PayPal accounts) on an as needed basis worked very well as they posed no challenges for registrants, nor for receiving payment; this is recommended as preferable moving forward, as PayPal's "Request money" feature required more time and effort to complete transactions.

- Despite the challenges highlighted below, Becky sent registrants initial and reminder emails with detailed information about using PayPal or other payment options, which resulted in completed registrations and payments.

### **Challenges**

- There have been a few instances where registrants did not realize that the follow up for payment would be manual or that corrections to registration should be made via email (rather than by re-submitting the registration form). For the future: there needs to be clearer indication on the registration form of what to do if there are registration issues and that follow up for payment will be via personal email.
- The “Request money” feature by PayPal was used as the primary means to receive payment, but has proven problematic for people who
  - are using an institutional credit card for payment;
  - provided a different email address than that associated with their PayPal account, meaning they needed extra assistance to pay;
  - don’t have a PayPal account; or
  - either did not appear to have received the confirmation/payment request email, and or may not have realized how to act on it.

Respectfully submitted,  
Houman Behzadi on behalf of  
Alastair Boyd  
Lucinda Johnston  
Trevor Deck  
Rebecca Smith

## **5.6. Rapport du Comité de planification de la Conférence**

Le Comité de planification de la Conférence est un nouveau comité ad-hoc, formé à la suite d’une recommandation formulée par Margaret Piper, membre du C.A. et présidente du Comité de sélection des lauréats en 2019-2020. Les anciens comités du programme et de sélection des lauréats sont maintenant des sous-comités du Comité de planification. La tâche de planification de la conférence en ligne, ainsi que toute la logistique, incombe également à ce comité. Cette centralisation vise à faciliter les communications, diminuer les difficultés inhérentes à la planification, et s’assurer d’une représentation suffisante des membres, à la fois pour le programme et pour la sélection des lauréats des prix de l’Association.

Cette année, le Comité était formé de Alastair Boyd (Programme), Trevor Deck (logistique entourant les prix), Lucinda Johnston (Secrétaire du Comité), and Houman Behzadi (Président du



Comité, ex officio). Ce Comité s'est rencontré tous les quinze jours, de septembre 2020 jusqu'au 31 mai, date à laquelle il a tenu sa dernière réunion avant la conférence de 2021.

Rebecca Smith et Tim Neufeldt se sont chargés du processus des inscriptions, et Marc Stoeckle a apporté les modifications nécessaires au site web.

## **Programme**

Les choix finaux pour le programme comprennent une combinaison de présentations prévues à l'origine pour la conférence annulée en 2020, et de nouvelles soumissions. Suite au retrait d'un conférencier prévu à l'origine pour 2020, le décompte final fait état de cinq présentations soumises en 2020, et neuf nouvelles soumissions. Nous avons invité Mark Campbell à agir en tant qu'orateur principal, après qu'Elaine Waterman, qui devait être oratrice principale en 2020, ait décliné l'invitation pour 2021.

## **Prix**

Suite aux changements à la conférence de 2020, à cause de l'épidémie de COVID, les prix de 2020 ont été repoussés à la conférence de 2021. En conséquence, il n'y a pas eu de nouvel appel à candidatures. Rebecca Shaw a reçu le Prix Cheryl-Martin du premier exposé, et Lucinda Johnston a reçu le Prix de la première participation au Congrès de l'ACBM. Étant donné que la conférence de 2021 se tient en ligne, Rebecca a choisi d'employer une partie de la récompense financière pour couvrir les frais d'inscription pour la conférence de cette année, et le reste servira la prochaine fois que nous nous réunirons en personne (l'année prochaine, nous l'espérons).

John Lazos, premier récipiendaire de la Bourse de recherche de l'ACBM, a rempli avec succès ses obligations ; notre membre du Conseil non désigné communiquera donc avec John Lazos et avec notre Trésorier Tim Neufeldt, pour s'assurer qu'il reçoive bien sa bourse.

## **Inscriptions**

### ***Points saillants***

En date du 18 mai 2021, on comptait 49 inscriptions.

- Quelques individus ont sélectionné la mauvaise catégorie d'adhésion, mais Becky leur a envoyé une facture qui correspond à leur statut véritable, qui constituait souvent en fait une option moins chère.
- Peu de participants (environ 9) se sont prévalus de l'option de transfert Interac.
- La technique consistant à envoyer, si requis, aux participants (ceux sans compte PayPal) un lien URL vers les boutons de paiement PayPal "cachés" a fort bien fonctionné, et n'a pas présenté de problèmes, ni pour les participants, ni pour la réception des paiements. Cette méthode est

l'option recommandée pour le futur, étant donné que la fonction « Demander de l'argent » de PayPal exige plus de temps et d'efforts pour compléter les transactions.

- Malgré les défis expliqués plus bas, Becky a envoyé aux participants des courriels (et des messages de rappel) comprenant l'information détaillée pour expliquer comment employer PayPal ou d'autres options de paiement, ce qui a permis de compléter les inscriptions et de percevoir les paiements.

### **Défis**

- Dans certains cas, les participants n'ont pas réalisé que la suite des opérations, pour le paiement, se ferait de façon manuelle, ou que des corrections à leur inscription devraient se faire par courriel (plutôt qu'en soumettant une nouvelle demande d'inscription). À l'avenir, il faudrait ajouter des indications plus claires, sur le formulaire d'inscription, pour expliquer quoi faire en cas de problèmes avec l'inscription, et pour expliquer que la suite des opérations, pour le paiement, se ferait par l'entremise d'un courriel personnel.
- La fonction « Demander de l'argent » de PayPal a été employée comme méthode principale pour percevoir les paiements, mais cette méthode s'est avérée problématique pour les personnes qui
  - Emploient une carte de crédit d'entreprise pour payer ;
  - Ont fourni une adresse de courriel différente de celle qui est associée à leur compte PayPal, ce qui signifie qu'ils ont eu besoin d'aide pour payer ;
  - N'ont pas de compte PayPal ; ou
  - Soit ne semblent pas avoir reçu de courriel de confirmation et de demande de paiement, et/ou n'ont pas compris comment y répondre.

Respectueusement soumis par  
Houman Behzadi au nom de  
Alastair Boyd  
Lucinda Johnston  
Trevor Deck  
Rebecca Smith

## 5.7. Nomination Officer's Report

There is one position open this year: Secretary.

1. Nominations Activities Report
  - a. On March 29, a call for nominations/expressions of interest was put out for Secretary. A reminder was sent out on April 12, and, as per the messages in both the call and the reminder, nominations for this position closed on April 26.
  - b. We received one nomination. The nominee will be acclaimed at the AGM.

Respectfully submitted,  
Kyla Jemison

## 5.7. Rapport de la responsable des nominations

Un seul poste doit être comblé cette année, soit celui de Secrétaire.

1. Rapport des activités de nomination
  - a. Le 29 mars, un appel de candidatures ou d'intérêt pour le poste de Secrétaire a été publié. Un rappel a été envoyé le 12 avril, et, tel que mentionné dans les deux messages, la période de nominations a pris fin le 26 avril.
  - b. Nous avons reçu une candidature. Le candidat sera acclamé lors de l'AGA.

Respectueusement soumis,  
Kyla Jemison

## 5.8. CAML Review Editorial Board Report

### Issues Published

Volume 48, No. 2 (2020) was published December 10, 2020. See <https://caml.journals.yorku.ca/index.php/caml/issue/archive>

### Staffing

Jan Guise & Jada Watson, Co-Lead Editors  
Brian McMillan & Nina Penner, Co-Review Editors  
Megan Chellew, Associate Editor  
Carolyn Doi, Associate Editor  
Deborah Wills, Associate Editor

The Editorial Team meets monthly, and the co-Lead Editors also meet monthly about half-way between Editorial Team meetings. We keep our Team documents in a shared Google Drive.

Our February 2021 Team meeting was focused on anti-racism in scholarly publishing. Prior to the meeting the Team committed to taking an Implicit Bias test from Harvard University's Project Implicit, and to watching the Canada Research Chairs "Unconscious Bias Training Module." At the meeting, we reflected on our experiences with both the video and the Implicit Bias tool. We discussed recent examples of racism in scholarly publishing, and ways to ensure we treat all our authors fairly and respectfully. We are committed to publishing a diversity of viewpoints, and to welcoming and including authors from underrepresented backgrounds. Going forward, we will devote the Team meeting immediately following the publication of each issue to an audit and discussion of that issue through an anti-racism lens. We will also share and discuss relevant readings and webinars with the rest of the Team.

Our next issue, December 2021: Volume 49, no. 2, will be a special "CAML 50th Anniversary 1971-2021" issue. If you have ideas for future issues of CAML Review, or comments on the above, please reach out to us: [jada.watson@uottawa.ca](mailto:jada.watson@uottawa.ca) and [jan.guise@utoronto.ca](mailto:jan.guise@utoronto.ca).

Respectfully Submitted,  
Jan Guise and Jada Watson  
May 15, 2021

## **5.8. Rapport Comité éditorial de La revue de l'ACBM**

### **Numéros publiés**

Le volume 48, no 2 (2020) a été publié le 10 décembre 2020. Voir : <https://caml.journals.yorku.ca/index.php/caml/issue/archive>

### **Équipe éditoriale**

Jan Guise & Jada Watson, Co-rédactrices en chef  
Brian McMillan & Nina Penner, Co-éditeurs des critiques  
Megan Chellew, Rédactrice associée  
Carolyn Doi, Rédactrice associée  
Deborah Wills, Rédactrice associée

L'équipe éditoriale se rencontre chaque mois, et les co-rédactrices en chef se rencontrent également chaque mois, entre les rencontres de l'ensemble de l'équipe éditoriale. Les documents de l'équipe sont conservés dans un espace Google Drive partagé.

Notre réunion de février 2021 a porté principalement sur l'antiracisme dans l'édition savante. Avant la réunion, l'équipe s'était promis de participer à un test de l'université Harvard portant sur les biais implicites (Project Implicit), et de regarder le Module de formation portant sur les préjugés inconscients des Chaires de recherche du Canada. Pendant notre réunion, nous avons réfléchi à nos expériences avec le vidéo et le test sur les biais implicites. Nous avons discuté de quelques exemples récents de racisme dans l'édition savante, et des moyens de s'assurer que nous traitons tous nos auteurs de manière équitable et respectueuse. Nous sommes déterminés à publier une diversité de points de vue, et à accueillir et inclure des auteurs de milieux sous-représentés. À l'avenir, nous allons consacrer la première réunion de l'équipe éditoriale, immédiatement après la publication de chaque numéro, à une analyse et à une discussion de ce numéro, à travers une lentille antiraciste. Nous allons aussi partager et discuter des lectures et des webinaires pertinents avec le reste de l'équipe.

Notre prochain numéro paraîtra en décembre 2021: le volume 49, no 2, sera un numéro spécial consacré au 50e anniversaire de l'ACBM, 1971-2021. Si vous avez des idées pour de futurs numéros de La revue de l'ACBM, ou des commentaires au sujet de ce qui précède, prière de communiquer avec nous : [jada.watson@uottawa.ca](mailto:jada.watson@uottawa.ca) et [jan.guise@utoronto.ca](mailto:jan.guise@utoronto.ca).

Respectueusement soumis,  
Jan Guise et Jada Watson  
15 mai 2021

## 5.9. Rapport de la Section québécoise de l'ACBM

L'année 2020 a été une année bien particulière, nous le savons tous. Cependant, nous sommes heureuses de pouvoir dire que la Section québécoise de l'ACBM a suivi l'exemple de l'ACBM, et grâce au mode virtuel, a pu tenir quand même sa rencontre annuelle. En temps normal, la Section québécoise organise une rencontre d'une journée, en octobre ou novembre ; en plus de participer à l'AGM et d'échanger entre eux, les membres de la Section québécoise entendent ce jour-là des présentations, et profitent d'une visite des lieux. Pour notre rencontre virtuelle du vendredi 27 novembre 2020, nous avons été « reçus », via Zoom, par CAMMAC (Canadian Amateur Musicians/Musiciens amateurs du Canada), au Centre musical du Lac MacDonald. Les 45 participants inscrits comprenaient quelques personnes de l'extérieur du Québec. Comme nous passons tous déjà beaucoup de temps devant nos écrans, nous avons opté pour une rencontre plus courte.

Une présentation de Rachel Gagnon au sujet de la Musicothèque Oskar Morawetz de CAMMAC a permis aux participants d'en découvrir tous les secrets (la présentation est disponible sur le site de la section, [www.sqacbm.org](http://www.sqacbm.org)). Après l'AGM, une présentation d'Oscar Salazar Varela au sujet des ateliers musicaux en ligne de BAnQ nous a tous captivés, et nous avons terminé notre rencontre par une courte période d'échanges sur l'utilisation du numérique pendant la pandémie. Hélas, pas de

pauses nous permettant d'échanger entre collègues ; pas non plus de cocktail musical pour finir la journée sur une note musicale. Mais la tradition de la visite guidée n'a pas été oubliée, et les participants ont pu découvrir le Centre musical CAMMAC par le biais de photographies. Le sondage post-rencontre montre un bon niveau de satisfaction.

Comme toujours, on remercie les organisatrices de la rencontre, soit les membres du comité, Catherine Jolicoeur, Christiane Melançon et Kimberly White, toujours si dévouées. Lors des élections tenues pendant l'AGM, Kym White, dont le mandat avait pris fin, a été remplacée par Julie Carmen Lefebvre de McGill.

Le nombre de membres de la section reste stable ; aucun changement du point de vue financier (tout va bien). Le site web est tenu à jour par la responsable des communications, mais on aimerait le remplacer par un outil mieux adapté ; la liste de discussion, peu active, présente également des problèmes et nous aimerions aussi la remplacer. Le Conseil d'administration est actuellement composé de Rachel Gagnon, présidente, Julie Carmen Lefebvre, vice-présidente, Christiane Melançon, trésorière, et Catherine Jolicoeur, agente de communication.

Notre prochaine rencontre, qui se tiendra le vendredi 22 octobre 2021, sera également virtuelle ; mais nous avons tous hâte de nous retrouver face à face.

Respectueusement soumis par

Rachel Gagnon, M.B.S.I.

Bibliothécaire principale au catalogage, Bibliothèque et archives Canada  
Présidente, Section québécoise de l'ACBM (Rachel.Gagnon2@canada.ca)

12 mai 2021

## **5.9. Report from the Québec Chapter of CAML**

We can all agree that 2020 was a very special year. However, we are happy to report that the Quebec Chapter of CAML, following CAML's example, was able to hold its annual meeting, albeit virtually. Normally, we meet in October or November for a one-day meeting; the members hold their AGM, have a chance to meet and network, listen to presentations, and enjoy visiting the host institution. For our virtual meeting on Friday November 27, 2020, our Zoom host was CAMMAC (Canadian Amateur Musicians/Musiciens amateurs du Canada), at the Lake MacDonald Music Centre. Forty-five participants signed up, including a few from outside Québec. As we all spend a lot of time in front of our screens, we decided that our meeting would only be a half-day.

A presentation by Rachel Gagnon on the CAMMAC Oskar Morawetz Music Library (available on [www.sqacbm.org](http://www.sqacbm.org)) introduced this lending library to the participants. After the AGM, the audience was captivated by Oscar Salazar Varela's lively presentation on BANQ's online music workshops, and we ended the morning with a short discussion on digital initiatives during the pandemic. Sadly, we

were not able to network as usual, or to enjoy a musical cocktail at the end of the day, but the guided tour was not forgotten; however, it is only through photographs that participants were able to tour the CAMMAC Music Centre. A post-meeting survey yielded largely positive comments.

As usual, the success of this short virtual meeting is due to the excellent work of our committee's members, Catherine Jolicoeur, Christiane Melançon and Kimberly White. Kym's term being over, she was replaced by Julie Carmen Lefebvre from McGill University.

Both our membership and our finances are stable. Our web site is kept up-to-date, but we would like to replace it with a better tool; our discussion list, which is not very active, also has technical issues and should be migrated to another platform. Presently serving on the Board are: Rachel Gagnon, President, Julie Carmen Lefebvre, Vice-President, Christiane Melançon, Treasurer, and Catherine Jolicoeur, Communication Officer.

Our next annual meeting is scheduled to take place on Friday October 22nd, 2021; it will be another virtual meeting, but we are of course looking forward to meeting face to face.

Respectfully submitted by  
Rachel Gagnon, M.B.S.I.  
Senior Cataloguing Librarian, Library and Archives Canada,  
President, Québec Chapter of CAML ([Rachel.Gagnon2@canada.ca](mailto:Rachel.Gagnon2@canada.ca))

## 5.10. Cataloguing Committee Report

### Year activities

Recently the committee contributed a manuscript example to the IFLA ISBD Review Group.

As part of a goal to sustain the committee as a community of best practice, we have outlined the creation of a new committee-space public-facing webpage with links to music cataloging-related documentation and news.

As the CAML consultant on the Canadian Committee on Cataloging, Megan Chellew attended three online meetings in October 2020, February and April 2021.

We are still planning to run a survey around the needs of members for music cataloging and metadata.

Respectfully submitted,  
Megan Chellew,  
Andrew Senior

## 5.10. Rapport du Comité de catalogage

### Activités de l'année

Le comité a récemment soumis un exemple de manuscrit au « ISBD Review Group » de l'IFLA.

Dans le cadre de notre objectif de continuer à faire de ce comité une communauté de bonnes pratiques, nous avons esquissé la création d'un nouvel espace pour le comité, soit une page web publique qui comprendra des liens vers de la documentation et des nouvelles touchant le catalogage de la musique.

En tant que représentante de l'ACBM au Comité canadien de catalogage, Megan Chellew a participé à trois rencontres virtuelles, en octobre 2020, février et avril 2021.

Nous avons toujours l'intention de distribuer un sondage pour mieux comprendre les besoins de nos membres en ce qui concerne le catalogage de la musique et les métadonnées.

Respectueusement soumis,

Megan Chellew

Andrew Senior

## 5.11. Collections Committee Report

The CAML Collections Committee met once this year on November 3, 2020, and discussed challenges posed by electronic collection subscriptions (e.g., fluctuating content, lack of search functionality); best practices for PDF score acquisition, processing, and preservation; and a draft statement on the continued importance of print materials to music collections.

Brian McMillan and Houman Behzadi are drafting an initial statement to pass by the committee members for review.

Trevor Deck, Houman Behzadi, and Brian McMillan are investigating the expansion of the University of Toronto Libraries/Scholars Portal e-scores pilot project to scores from the Canadian Music Centre. The aim is to make music scores accessible online to institutional subscribers and provide the CMC with long-term preservation of its associates' works.

### Membership 2020-2021:

Houman Behzadi (McGill University)

Trevor Deck (University of Toronto)

Carolyn Doi (University of Saskatchewan)

Brian McMillan (Chair, University of Western Ontario)



Katherine Penner (University of Manitoba)  
Becky Smith (Memorial University)  
Marc Stoeckle (University of Calgary)

Trevor Deck will assume the Chair position as of June 2021.

### **5.11. Rapport du Groupe d'intérêt sur les collections**

Le Groupe d'intérêt sur les collections de l'ACBM s'est rencontré une fois cette année, le 3 novembre 2020, et a discuté des défis que présentent les abonnements aux collections électroniques (par exemple, les contenus qui changent, l'absence de fonctionnalités de recherche) ; des meilleures pratiques pour l'acquisition, le traitement et la préservation de partitions en format PDF ; et d'un brouillon d'énoncé concernant l'importance constante des documents imprimés dans les collections musicales.

Brian McMillan et Houman Behzadi sont en train de rédiger un premier énoncé que les membres du comité pourront réviser.

Trevor Deck, Houman Behzadi, et Brian McMillan sont en train d'analyser l'élargissement d'un projet-pilote conjoint des bibliothèques de l'université de Toronto et de Scholars Portal [un service du Conseil des bibliothèques universitaires de l'Ontario] ; ce projet-pilote porte sur les partitions électroniques, et pourrait être étendu aux partitions du Centre de musique canadienne. L'objectif est de rendre les partitions musicales accessibles en ligne aux institutions qui sont abonnées, et d'offrir au CMC une préservation à long terme des œuvres des compositeurs associés.

#### **Membres pour 2020-2021:**

Houman Behzadi (McGill University)  
Trevor Deck (University of Toronto)  
Carolyn Doi (University of Saskatchewan)  
Brian McMillan (Président, University of Western Ontario)  
Katherine Penner (University of Manitoba)  
Becky Smith (Memorial University)  
Marc Stoeckle (University of Calgary)

Trevor Deck présidera ce comité à partir de juin 2021.

## 5.12. RISM Committee Report

I have completed an inventory comparing the records of rare music materials at the University of Toronto Music Library, while Rebeccs Shaw has done a similar project with the unique music materials. We have both submitted lists to RISM's Jennifer Ward to make these changes.

Lucinda Johnston has been working on a similar project for the rare and unique music materials held at the University of Alberta.

Respectfully submitted,  
Kyla Jemison

## 5.12. Rapport du Comité de RISM

J'ai fait un inventaire afin de comparer les notices décrivant des documents musicaux rares à la bibliothèque de musique de l'Université de Toronto, alors que Rebecca Shaw effectuait un projet semblable avec les documents musicaux uniques. Nous avons toutes les deux soumis des listes à Jennifer Ward, du RISM, pour effectuer les changements.

Lucinda Johnston a travaillé à un projet similaire touchant les documents musicaux rares ou uniques détenus par l'Université d'Alberta.

Respectueusement soumis,  
Kyla Jemison

## 6.1. Proposed Bylaw Revisions to Article 6.3.

Resolution of proposed changes to Article 6.3. to update the Cataloguing Committee's mandate, and to update the reference to the Canadian Committee on Cataloguing.

Presented by: Andrew Senior and Megan Chellew

\*Only those articles with proposed changes are displayed.

Text of Current Constitution	Text of Proposed Revisions to the Constitution	Rationale
6. COMMITTEES 6.3. The Cataloguing Committee shall be responsible for giving advice on proposed rule changes as brought forward by the <b>Canadian Catalogue Committee</b> . The Committee should also play a role in communicating information to members about developments in the field of music cataloguing.	6. COMMITTEES 6.3. The Cataloguing Committee shall be responsible for giving advice on proposed rule changes as brought forward by the <b>Canadian Committee on Cataloguing</b> . The Committee should also play a role in communicating information to members about developments in the field of music cataloguing <b>and related metadata</b> .	In recent years, there has been an increase in the production of music-related metadata in addition to the traditional cataloguing of bibliographic records. Such metadata includes the creation of Linked Data and changes to vocabularies, as well as new archival collection descriptions and discovery system knowledge base KBART files. In order to fully capture and communicate these wider metadata developments, we propose a motion to amend the 2nd sentence of Article 6.3 as well as a minor correction to the reference to the Canadian Committee on Cataloguing to reflect its current usage.

## 6.1. Révisions proposées à l'article 6.3.

Proposition de modification à l'article 6.3, pour mettre à jour le mandat du Comité de catalogage, et mettre à jour la référence au Comité canadien de catalogage.

Présenté par : Andrew Senior and Megan Chellew

\*Nous n'affichons ici que les articles auxquels on propose des changements. Prière de noter que seul le texte anglais constitue le texte officiel. ***Ce document en français n'a qu'un rôle informatif, en attendant une traduction finale des Règlements de l'Association, à venir.***

Texte actuel de la Constitution	Texte des révisions proposée	Explications
<p>6. COMITÉS</p> <p>6.3. Le Comité de catalogage aura la responsabilité de donner des conseils touchant les changements de règles proposées par le <b>Comité canadien de catalogage</b>. Le Comité devrait également avoir comme tâche de communiquer aux membres les développements touchant au domaine du catalogage de la musique.</p>	<p>6. COMITÉS</p> <p>6.3. Le Comité de catalogage aura la responsabilité de donner des conseils touchant les changements de règles proposées par le <b>Comité canadien de catalogage</b>. Le Comité devrait également avoir comme tâche de communiquer aux membres les développements touchant au domaine du catalogage de la musique, <b>et des métadonnées associées</b>.</p>	<p>In recent years, there has been an increase in the production of music-related metadata in addition to the traditional cataloguing of bibliographic records. Such metadata includes the creation of Linked Data and changes to vocabularies, as well as new archival collection descriptions and discovery system knowledge base KBART files. In order to fully capture and communicate these wider metadata developments, we propose a motion to amend the 2nd sentence of Article 6.3 as well as a minor correction to the reference to the Canadian Committee on Cataloguing to reflect its current usage.</p>

## 6.2. Proposed Bylaw Revisions to Article 5.3.5.

Resolution of proposed changes to Article 5.3.5. to update the language.

Presented by Houman Behzadi and Lucinda Johnston

\*Only those articles with proposed changes are displayed.

Text of Current Constitution	Text of Proposed Revisions to the Constitution	Rationale
5. BOARD 5.3. Terms of Office 5.3.5. The Treasurer and Membership Secretary shall be appointed for a term of two years	5. BOARD 5.3. Terms of Office 5.3.5. <b>The term of office of the appointed officers shall be two years.</b>	The current text in the bylaws omits referencing the terms of office for the position of Communications Officer; the current article referencing terms of office for appointed officers omits reference to the Communications Officer. We propose to revise the language in this article to reflect the language in Article 5.3.1 which references the terms of office for elected officers: "The term of office of the elected officers shall be two years, save for the term of office of the President-Elect/President/ Past President."

## 6.2. Révisions proposées à l'article 5.3.5.

Proposition de modification à l'article 5.3.5, pour en corriger le texte.

Présenté par : Houman Behzadi and Lucinda Johnston

\*Nous n'affichons ici que les articles auxquels on propose des changements. Prière de noter que seul le texte anglais constitue le texte officiel. ***Ce document en français n'a qu'un rôle informatif, en attendant une traduction finale des Règlements de l'Association, à venir.***

Texte actuel de la Constitution	Texte des révisions proposée	Explications
5. CONSEIL D'ADMINISTRATION 5.3. Mandats 5.3.5. Le trésorier et le secrétaire des adhésions	5. CONSEIL D'ADMINISTRATION 5.3. Mandats 5.3.5. <b>Le mandat des membres nommés sera de deux ans.</b>	Le texte actuel des Règlements omet toute référence au mandat de l'agent des communications ; le présent article, qui traite du mandat des membres nommés, omet également toute référence

<p>seront nommés pour des mandats de deux ans.</p>		<p>au mandat de l'agent des communications. Nous suggérons de réviser le texte de cet article de façon à ce qu'il s'inspire du texte de l'article 5.3.1, qui fait référence aux mandats des membres élus : « Le mandat des membres élus sera de deux ans, à l'exception du mandat du président désigné, du président et du président sortant ».</p>
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## Reports from the 2020 CAML/ACBM Annual General Meeting

Canadian Association of Music Libraries, Archives and Documentation Centres (CAML)  
L'Association canadienne des bibliothèques, archives et centres de documentation musicaux  
(ACBM)

Annual General Meeting Minutes  
Friday, June 5, 2020, 12:10 – 1:10 p.m. EDT  
Online via Zoom

### Attendees

Houman Behzadi, Rebecca Shaw, Madeleine Boyer, Sean Luyk, Rachel Gagnon, Jan Guise, Catherine Henderson, Tim Neufeldt, Scott A. MacDonald, Brian McMillan, Rob van der Blik, Scott Cowan, Marc Stoeckle, Becky Smith, Alastair Boyd, Kyla Jemison, Lucinda Johnston, Bonnie Woelk, Kathleen McMorrow, Leland Reed, Carolyn Doi, James A Mason, Bill Blair, Cathy Martin, Maria Calderisi, Deborah Wills, Julia Armstrong, Maureen Nevins, Katherine Penner, Jessica Turner, Geneviève Beaudry, Trevor Deck, Lucinda Walls, Suzanne Meyers Sawa, Lisa R Philpott, Peter Higham,, Joan McGorman

Regrets: Margaret Piper, Megan Chellew, Andrew Senior

### Call to order - 12:13 EDT

- 1) Approval of agenda - Rachel Gagnon (M)/Alastair Boyd (S)
- 2) Approval of minutes of 2019 AGM – Brian Boyd (M)/Carolyn Doi (S)
- 3) Business arising from the 2019 AGM minutes
  - a) Bylaw changes approved by the membership at 2019 AGM
    - i) Lucinda presented the revised bylaws based on approved changes from the 2019 AGM.
- 4) Proposed amendments to CAML Constitution and Bylaws:
  - a) Resolution of proposed changes to article 7.2 to allow CAML to hold virtual AGMs
    - i) Required to go forward with this meeting
    - ii) Becky Smith (M)/Tim Neufeldt (S), motion passed
  - b) Resolution of proposed changes to article 5.2.3 to allow CAML to employ online voting platforms
    - i) Carolyn Doi and Kyla Jemison tested two of the products recommended by Congress/Federation, which must be anonymous/verifiable, and recommend Election Runner

- ii) Carolyn Doi (M)/Brian McMillan (S), motion passed
- 5) Reports:
- a) President's report (Houman Behzadi)
    - i) Houman read out his report in English and French
    - ii) Thank you to Rachel Gagnon for translating AGM documents
    - iii) Thank you to Alastair Boyd and Brian McMillan for an outstanding job with the planning for this (2020) conference during these very difficult times
    - iv) Appreciation to the new CAML board since June 2019
    - v) Thank you to Marc Stoeckle for the new website and logo
  - b) Treasurer's report (Tim Neufeldt)
    - i) For a few years prior to 2019, CAML's expenses were greater than revenues
    - ii) Last year, 2019, our expenses did not exceed our revenues due to the fact that no awards were presented and IAML dues were less than expected.
    - iii) 2020 is looking similar: projected expenses continue to exceed our revenues, though once again there was no award presented (due to the cancellation of an in-person conference), and conference fees were significantly less than expected.
    - iv) For 2021 it will be difficult to predict if the conference ends up with a surplus or deficit—CAML's income will largely be from memberships:
      - (1) Membership fee information: we get some \$ from individual categories, but very little from institutional memberships
      - (2) Tim is looking for ways to reduce our expenses
    - v) GIC maturing in Jan 2021, which will support our possible deficit situation, but a long-term plan is needed.
    - vi) Discussion: Rob van der Blik congratulated Tim on his management of the accounts, believed that we should continue to spend our money; possibly money will be useful if we host IAML again—we would need a buffer to write cheques before revenues come in...
  - c) Audit Committee's report (Brian McMillan/Lisa Philpott)
    - i) No issues of concern
    - ii) Mid-year review was not necessary this year, but retain this procedure for future years
    - iii) Recommendations:
      - (1) Provide official statements of its investments and images of all cheques deposited,
      - (2) Investigate options to reduce bank fees (Tim is already doing this),
      - (3) Post audit reports publically online (i.e., on CAML's website) to promote transparency
    - iv) Discussion:
      - (1) Bank fees always have been a problem; most banks say we have to use a business account-which are more expensive
      - (2) If we decide to move our banking to an online institution, general preference for to be a Canadian one



- (3) Tim is open to recommendations for online/other accounts; he is looking into e-business accounts
- (4) Question raised: is Tangerine owned by ScotiaBank?
- d) Membership Secretary's report (Becky Smith)
  - i) Report submitted May 15, but numbers have changed: currently have 59 individual members (not 54 as originally reported) and institutional membership is at 18 (Becky has been off campus since mid-March and has not received any renewal mails)
  - ii) Welcome to Québec chapter joining the conference and adding to new membership numbers
  - iii) Welcome to 8 new members!
  - iv) We have received have 4 donations (not 2 as originally reported); Houman has sent out thank-you notes
  - v) No discussion
- e) Communications Officer's report (Marc Stoeckle)
  - i) Redesigned our website and it was launched in late 2019
  - ii) CAML never had a dedicated email address but now we do; it is monitored by Marc Stoeckle and Becky Smith
  - iii) New logo: 66% of members in favour of the logo we now have
  - iv) Discussion:
    - (1) Websites have come a long way from the original CAML website: many congratulatory remarks to Marc for a great website
    - (2) The website will be a good place for ongoing communications: we have posted a past presidents list and can add public documents.
    - (3) Another suggestion: the website could also host previous CAML conference presentations (or links to ones in Institutional Repositories)?
    - (4) It would be great to have more documentation of the history of CAML on the website—this will need more participation from all members: would be a great effort to focus on as we move towards our 50th anniversary next year

ACTION: anyone who has content to put on website, please send to Marc Stoeckle:  
[mstoeckle@ucalgary.ca](mailto:mstoeckle@ucalgary.ca)

ACTION: Would someone like to lead a group to develop historic content for the website?

- f) CAML Review report (Jada Watson/Jan Guise)
  - i) Due to time limitations, Jada and Jan did not read out full report, but highlighted several points:
    - (1) The new Editorial board (list names/positions)
      - (a) Lead Editors:
        - (i) Jada Watson, University of Ottawa
        - (ii) Janneka Guise, University of Toronto

- (b) Associate Editors
  - (i) Megan Chellew, McGill University
  - (ii) Carolyn Doi, University of Saskatchewan
  - (iii) Deborah Wills, Wilfrid Laurier University (ret'd)
- (c) Review Editors
  - (i) Brian McMillan, Western University
  - (ii) Nina Penner, Brock University
- (2) Many huge thanks to Cathy Martin and Brian Thompson for their leadership and efforts
  - (a) Moving to 2 issues per year instead of 3
    - (i) Dec 2020 is the next issue planned: Lost Conference Papers
    - (ii) June 2021: COVID 19
    - (iii) Dec 2021: 50<sup>th</sup> Anniversary
  - (3) Discussion: none
- g) Nomination Officer's report (Kyla Jemison)
  - i) 4 positions were available this year: Treasurer, Member-at-Large, Membership Secretary, President-Elect
  - ii) Calls for nominations went out March 20, reminders were sent Apr 6, nominations closed Apr 10
  - iii) There are two nominations for the position of Member-at-Large
  - iv) Becky Smith and Tim Neufeldt agreed to stay on in their respective roles (Membership Secretary/Treasurer)
  - v) An online election for the position of Member-at-Large will take place in the coming weeks.
    - (1) Due to anonymity requirements for online voting, CAML cannot use the SurveyMonkey platform that was recommended by a previous board (April 2016 board meeting).
    - (2) An ad hoc committee (Carolyn Doi and Kyla Jemison) investigated online election tools that meet confidentiality and privacy requirements and recommended the platform Election Runner.
  - vi) Noted that our bylaws state that the positions of Treasurer, Membership Secretary and Communications Officer are appointed, therefore in the future the Nominations Officer will ask for expressions of interest for these positions, and not nominations
  - vii) We received no nominations for the position of President-Elect
  - viii) Calling additional nominations from the floor for the position of President-Elect
    - (1) Noted that there can be no self-nominations and the person nominated must agree to the nomination
    - (2) Houman Behzadi nominated Maureen Nevins, Maureen accepted
  - ix) Motion to close nominations - Lucinda Johnston (M)/Jan Guise (S), motion passed
- h) Cataloguing Committee report (Megan Chellew/Andrew Senior)

- i) Neither Megan or Andrew were able to attend the AGM
    - ii) Daniel Paradis agreed to be a consultant and to meet with Megan and Andrew
  - i) Collections Interest Group report (Brian McMillan)
    - i) No activity this year
  - j) RISM (Kyla Jemison)
    - i) Not very much activity since Cathy Martin stepped down as chair.
    - ii) Kyla just began working with Rebecca Shaw on extracting records and with Jennifer Ward (RISM Head Office) to simplify process of getting Canadian Records into RISM
  - k) Quebec Chapter (SQACBM) report (Rachel Gagnon)
    - i) 40 members
    - ii) Next meeting will likely be virtual
  - l) Awards Committee report (Margaret Piper)
    - i) Alastair Boyd presented the report on Margaret's behalf: he did not read it out, but asked membership for their thoughts regarding the possibility of combining Awards and Program committees
    - ii) All awards from this year will be deferred until next year due to the cancellation of the in-person meeting due to COVID pandemic.
  - m) Motion to accept reports - Houman Behzadi (M)/Scott McDonald (S), motion passed
- 6) Board Rotations and Elections:
- a) Treasurer - Tim Neufeldt re-appointed by Houman Behzadi
  - b) Membership Secretary - Becky Smith re-appointed by Houman
  - c) Board Member at Large – an online election will occur following the AGM, approximately mid-July, according to CAML procedures manual
  - d) President-Elect—nominations are now closed, Maureen Nevins was duly elected by acclamation
- 7) CAML Conference 2021
- a) It will be CAML's 50<sup>th</sup> anniversary next year, but we do not yet know if we will be able to meet in person. The conference committee will work with the board to hopefully offer some kind of hybrid meeting for next year.
- 8) Special Acknowledgment
- a) Houman Behzadi acknowledged our retired members, with thanks for their continued, ongoing support and advice to the board, the association, and its members.
  - b) Houman also acknowledged our most recent retired member: Lisa Philpott, who, as Houman's first music librarian mentor was always available for him, was always appreciated by all library users, and personified Western Music Library
- 9) Other Business
- a) Membership fees
    - i) Addressed in Treasurer's report Minutes item 6.2.

Adjournment Marc Stoeckle (M), 1:15 EDT

# CAML Renewal Task Force

## Strategic Directions

**May 2021**

*\*The English version of the Renewal Task Force Strategic Directions was originally published in June 2021*

The following five strategic directions outline the recommendations of the CAML Renewal Task Force to guide CAML into its next half-century as a viable association that adds value to the work of its members and to the musical heritage of Canada. We present each strategic direction as a succinct statement in the present tense to emphasize how these aspirations emerge from an engagement with our history, build on our present strengths, and articulate the reality we wish to achieve within CAML. In other words, they express the values CAML members strive to realize every day. We purposely left the five directions unnumbered as we feel they are equally important. For each, we provide a brief description followed by a list of proposed actions for the CAML Board to consider.

<b>Strategic Direction</b>	<b>CAML is a Community of Practice.</b>
Description Summary	Members value each others’ expertise and reach out for help or collaboration opportunities.  CAML is a forum for people invested in the promotion of music information and materials in Canada.
Proposed action items for the CAML Board	<ul style="list-style-type: none"> <li>● Establish virtual meetings as the primary mode of connection for CAML events.</li> <li>● Host online webinars in between annual conferences.</li> <li>● Create structures to cultivate member-driven initiatives.</li> <li>● Organize informal social events for members.</li> <li>● Develop new communication channels for members (e.g. social media); build upon existing ones (e.g. explore relevant communications for CANMUS-L, the CAML website, and the <i>CAML Review</i>).</li> <li>● Articulate and publish CAML’s mission and value statements.</li> </ul>
<b>Strategic Direction</b>	<b>CAML welcomes a wide range of people working with music information.</b>
Description Summary	CAML benefits from increasing the number and vocational diversity of its members.

	Documentation of our histories and ongoing succession planning are important for the Association.
Proposed Action Items for the CAML Board	<ul style="list-style-type: none"> <li>● Be deliberate about outreach to LIS and Music programmes (e.g., attend career days, maintain a list of programme listservs, employ social media, develop co-op positions, organize a course in music librarianship).</li> <li>● Develop strategies to attract information professionals outside academia who work with music materials (e.g., public libraries, archives, and private organizations).</li> <li>● Invite students and early professionals to Board meetings to start creating a pipeline of future Board members; consider creating a student-at-large position.</li> <li>● Identify representatives from Canadian regions to raise CAML’s awareness of local realities.</li> <li>● Review CAML awards/fundraising opportunities to explore the possibility of providing scholarships to students from underrepresented groups who wish to undertake a university or college degree.</li> <li>● Review membership and conference fees (e.g., offer discounted membership and conference fees to first-time members, offer very affordable (symbolic amount) memberships to students, to foster student membership.</li> <li>● Organize welcome events/conference mentoring programs, in a structured manner.</li> <li>● Go out of our way to encourage and involve new members.</li> <li>● Develop and implement strategies for recording CAML’s history (e.g., archival deposit guidelines for CAML records; oral history interviews).</li> <li>● Promote the value of ongoing succession planning among CAML membership.</li> <li>● Examine the relevance of the Association’s name to its goals and values.</li> </ul>
<b>Strategic Direction</b>	<b>CAML seeks meaningful relationships with other associations.</b>
Description Summary	<p>CAML aims to capture the interdisciplinarity of music research and inquiry through conversations and collaborations with strategic partners.</p> <p>CAML sees value in dialogue with experts in digital humanities, music technology, music business and entrepreneurship, music health and wellness, other arts-oriented librarianship, and information science at large.</p>

<p>Proposed Action Items for the CAML Board</p>	<p>Devise and implement mechanisms to expand the Association’s network and professional relationships:</p> <ul style="list-style-type: none"> <li>● Invite guest speakers from other associations to speak at CAML conferences and events.</li> <li>● Encourage CAML representation at IAML, MLA, SQACBM, and other regional chapters.</li> <li>● Publish papers from related conferences in the <i>CAML Review</i>.</li> <li>● Send CAML ambassadors to other key associations, and solicit reports when possible for publication in the <i>CAML Review</i>.</li> <li>● Consider recurring annual conference sessions where short reports can be shared with attendees.</li> <li>● Publish guest-edited, themed issues of the <i>CAML Review</i> (e.g., Music and the Digital Humanities in Canada), pairing a music librarian with other experts (e.g. researcher in both academic and non-academic settings).</li> </ul>
<p><b>Strategic Direction</b></p>	<p><b>CAML is committed to equitable, diverse, inclusive, and culturally sustaining practices.</b></p>
<p>Description Summary</p>	<p>Canada is a multicultural country formed on Indigenous lands. Library and archive professionals strive to make its unique and diverse musical heritage available to Canadians and the world.</p> <p>All CAML activities are informed by the principles of equity, diversity, and inclusion.</p>
<p>Proposed Action Items for the CAML Board</p>	<ul style="list-style-type: none"> <li>● Adopt anti-oppressive practices (both CAML Board and <i>CAML Review</i> editorial team should craft an anti-racism statement and anti-racism actions).</li> <li>● Remain mindful that specific needs or statements will continue to change as our understandings of issues evolve.</li> <li>● Undertake implicit bias training (CAML Board and <i>CAML Review</i> editorial team).</li> <li>● Create a sustainable EDI plan to avoid any form of “tokenism”.</li> <li>● Examine current structures and practices through the lens of anti-racism/allyship and revise as needed.</li> <li>● Promote the diversification of CAML’s membership.</li> </ul>
<p><b>Strategic Direction</b></p>	<p><b>CAML’s governance structure serves the current and future needs of the association and its members.</b></p>

<p>Description Summary</p>	<p>CAML is a member-driven association, and its governance structure reflects this grassroots orientation.</p> <p>CAML provides meaningful opportunities for member participation in the association.</p>
<p>Proposed Action Items for the CAML Board</p>	<ul style="list-style-type: none"> <li>● Review CAML’s governance structure, and consider: <ul style="list-style-type: none"> <li>○ The composition of the Board, and roles and responsibilities of Board members</li> <li>○ CAML’s standing committees, and roles and responsibilities of their members</li> <li>○ Governance models in not-for-profit organizations (e.g. working boards, collective boards, policy boards)</li> <li>○ Capacity of CAML membership to fill positions</li> </ul> </li> <li>● Review and modify the CAML Constitution as needed, and ensure existing procedures are documented properly in the Board’s Procedures Manual.</li> <li>● Maintain the CAML Constitution on the Association website.</li> <li>● Develop Terms of Reference for CAML committees, post them on the CAML website, and communicate them clearly to members.</li> </ul>

**Suggested Next Steps**

The Task Force intends for the current and future CAML Boards to turn the proposed action items above into concrete priorities in consultation with the membership. We further recommend regular evaluations to measure progress toward the vision of the Association set forth in this document.

## Groupe de travail visant le renouveau de l'ACBM Orientations stratégiques

**Mai 2021**

Les cinq orientations stratégiques suivantes décrivent les recommandations du Groupe de travail visant le renouveau de l'ACBM pour guider l'ACBM dans son prochain demi-siècle en tant qu'association viable qui valorise le travail de ses membres et le patrimoine musical du Canada. Nous présentons chaque orientation stratégique sous forme d'un énoncé succinct écrit au présent pour souligner comment ces aspirations émergent d'un engagement avec notre histoire, s'appuient sur nos forces actuelles et articulent la réalité que nous souhaitons réaliser au sein de l'ACBM. En d'autres termes, elles expriment les valeurs que les membres de l'ACBM s'efforcent de réaliser chaque jour. Nous avons volontairement laissé les cinq orientations non numérotées, car nous pensons qu'elles sont d'égale importance. Pour chacune d'entre elles, nous fournissons une brève description, suivie d'une liste d'action proposées que le Conseil d'administration de l'ACBM devra considérer.

Orientation stratégique	L'ACBM est une communauté de pratique.
Description sommaire	<p>Les membres apprécient l'expertise de leurs collègues et communiquent entre eux pour s'entraider ou pour mettre sur pied des possibilités de collaboration.</p> <p>L'ACBM est un forum pour les personnes qui investies dans la promotion de l'information sur la musique et des documents musicaux au Canada.</p>
Actions proposées pour le C.A.	<ul style="list-style-type: none"> <li>• Organiser des réunions virtuelles comme principal moyen de connexion pour les événements de l'ACBM.</li> <li>• Organiser des webinaires entre les conférences annuelles.</li> <li>• Mettre sur pied des structures pour encourager les initiatives proposées par les membres.</li> <li>• Organiser des activités sociales informelles pour les membres.</li> <li>• Développer de nouveaux modes de communication pour les membres (par exemple, via les médias sociaux); améliorer ceux qui existent déjà (par exemple, analyser les communications pertinentes pour la liste de diffusion, le site web de l'ACBM, et la <i>Revue de l'ACBM</i>).</li> <li>• Clarifier et publier la mission de l'ACBM et ses énoncés de valeurs.</li> </ul>



<b>Orientation stratégique</b>	<b>L'ACBM accueille un large éventail de personnes qui travaillent avec l'information touchant la musique.</b>
Description sommaire	<p>L'ACBM bénéficie d'un plus grand nombre de membres et de leur grande diversité professionnelle.</p> <p>Il est important pour notre association de documenter son histoire et de planifier la relève.</p>
Actions proposées pour le C.A.	<ul style="list-style-type: none"> <li>● S'assurer de sensibiliser la communauté, en communiquant avec les programmes de BSI et de musique (par exemple, être présents lors de journées carrières, tenir à jour une liste des groupes de discussions de ces programmes, utiliser les médias sociaux, développer des postes co-op, organiser un cours de bibliothéconomie musicale).</li> <li>● Élaborer diverses stratégies pour attirer les professionnels de l'information en dehors du milieu universitaire qui travaillent avec de la documentation musicale (par exemple, les bibliothèques publiques, les archives et les organismes privés).</li> <li>● Inviter les étudiants et les professionnels en début de carrière aux réunions du C.A. afin de créer une réserve de futurs membres du C.A.; envisager de créer un poste de membre-étudiant général.</li> <li>● Identifier des représentants des différentes régions du Canada pour sensibiliser l'ACBM aux réalités locales.</li> <li>● Réviser les prix et opportunités de subventions de l'ACBM pour explorer la possibilité d'offrir des bourses aux étudiants de groupes sous-représentés souhaitant poursuivre leurs études au niveau collégial ou universitaire.</li> <li>● Réviser les frais d'adhésion et de conférence (par exemple, offrir des frais réduits aux nouveaux membres, offrir des adhésions très abordables (montant symbolique) aux étudiants pour favoriser leur adhésion.</li> <li>● Organiser des activités structurées de bienvenue/programmes de mentorat de conférence.</li> <li>● Faire tout notre possible pour encourager et impliquer les nouveaux membres.</li> <li>● Élaborer et mettre en œuvre des stratégies pour consigner l'histoire de l'ACBM (par exemple, établir des lignes directrices pour le dépôt des archives de l'ACBM, enregistrer des entretiens sur l'histoire de l'ACBM).</li> <li>● Promouvoir la valeur de la planification continue de la relève parmi les membres de l'ACBM.</li> </ul>

	<ul style="list-style-type: none"> <li>Examiner la pertinence du nom de l'Association par rapport à ses objectifs et à ses valeurs.</li> </ul>
<b>Orientation stratégique</b>	<b>L'ACBM veut entretenir des liens significatifs avec d'autres associations.</b>
Description sommaire	<p>L'ACBM vise à saisir l'interdisciplinarité des recherches sur la musique par le biais de conversations et de collaborations avec des partenaires stratégiques.</p> <p>L'ACBM reconnaît la valeur dans le dialogue avec des experts en sciences humaines numériques, en technologie de la musique, en commerce et entrepreneuriat de la musique, en santé et bien-être par la musique, ainsi qu'avec d'autres bibliothécaires axés sur les arts ainsi que d'autres experts des sciences de l'information en général.</p>
Actions proposées pour le C.A.	<p>Concevoir et mettre en œuvre des mécanismes pour élargir le réseau et les relations professionnelles de l'Association :</p> <ul style="list-style-type: none"> <li>Inviter des conférenciers d'autres associations lors de conférences et d'événements de l'ACBM.</li> <li>Encourager la représentation de l'ACBM au sein de l'AIBM, de la MLA, de la SQACBM et d'autres sections régionales.</li> <li>Publier des présentations de conférences connexes dans la <i>Revue de l'ACBM</i>.</li> <li>Envoyer des ambassadeurs de l'ACBM à des rencontres d'autres associations clés et solliciter des rapports, lorsque possible, pour publication dans la <i>Revue de l'ACBM</i>.</li> <li>Envisager des séances de conférence annuelles récurrentes où de courts rapports touchant d'autres organisations peuvent être partagés avec les participants.</li> <li>Publier des numéros thématiques de la <i>Revue de l'ACBM</i> édités par des invités (par exemple, la musique et les sciences humaines numériques au Canada), en jumelant un ou une bibliothécaire de musique avec d'autres experts (par exemple, des chercheurs des milieux académiques et non-académiques).</li> </ul>
<b>Orientation stratégique</b>	<b>L'ACBM s'engage à adopter des pratiques équitables, inclusives, favorisant la diversité et culturellement durables.</b>
Description sommaire	<p>Le Canada est un pays multiculturel qui a pris naissance sur des terres autochtones. Les professionnels des bibliothèques et des archives s'efforcent de mettre son patrimoine musical unique et diversifié à la disposition des Canadiens et du monde entier.</p>

	Toutes les activités de l'ACBM sont guidées par des principes d'équité, de diversité et d'inclusion.
Actions proposées pour le C.A.	<ul style="list-style-type: none"> <li>• Adopter des pratiques anti-oppressives (le C.A. de l'ACBM et l'équipe éditoriale de la <i>Revue de l'ACBM</i> doivent rédiger une déclaration et des actions antiracisme).</li> <li>• Garder à l'esprit que les besoins ou les déclarations spécifiques continueront de changer, suivant l'évolution de notre compréhension des problèmes</li> <li>• Entreprendre une formation sur les préjugés implicites (C.A.de l'ACBM et équipe éditoriale de la <i>Revue de l'ACBM</i>).</li> <li>• Créer un plan EDI durable pour éviter toute forme de geste purement symbolique.</li> <li>• Examiner les structures et les pratiques actuelles à travers le prisme de l'antiracisme/l'alliance et les réviser au besoin.</li> <li>• Favoriser la diversification des membres de l'ACBM.</li> </ul>
<b>Orientation stratégique</b>	<b>La structure de gouvernance de l'ACBM répond aux besoins actuels et futurs de l'association et de ses membres.</b>
Description sommaire	<p>L'ACBM est une association dirigée par ses membres, et sa structure de gouvernance reflète cette approche.</p> <p>L'ACBM offre des occasions significatives à ses membres pour leur permettre de participer à tous les aspects de l'association.</p>
Actions proposées pour le C.A.	<ul style="list-style-type: none"> <li>• Réviser la structure de gouvernance de l'ACBM en prêtant attention à : <ul style="list-style-type: none"> <li>○ La composition du C.A. et les rôles et responsabilités des membres du C.A.</li> <li>○ Les comités permanents de l'ACBM et les rôles et responsabilités de leurs membres</li> <li>○ Les modèles de gouvernance dans les organismes à but non lucratif (conseils de travail, conseils collectifs, conseils de direction)</li> <li>○ La capacité des membres de l'ACBM à combler les postes</li> </ul> </li> <li>• Réviser et modifier les statuts de l'ACBM au besoin et s'assurer que les procédures existantes sont correctement documentées dans le manuel des procédures du C.A.</li> <li>• Maintenir les statuts de l'ACBM sur le site de l'Association.</li> <li>• Élaborer des mandats pour les comités de l'ACBM, les afficher sur le site web de l'ACBM et les communiquer clairement aux membres.</li> </ul>

### **Prochaines étapes suggérées**

Le Groupe de travail a l'intention que les C.A. actuels et futurs de l'ACBM, en consultation avec les membres, transforment les actions proposées ci-dessus en priorités concrètes. Également, nous recommandons des évaluations régulières pour mesurer les progrès vers la vision de l'Association énoncée dans ce document.

## Rapport sur la rencontre annuelle de la section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM)

22 octobre 2021 (en ligne)

Texte rédigé par le C.A. 2020-2021 de la SQACBM:

- Rachel Gagnon, Présidente
- Julie Carmen Lefebvre, Vice-présidente
- Christiane Melançon, Trésorière
- Catherine Jolicoeur, Agente de communication

La section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM) a tenu sa rencontre annuelle le vendredi 22 octobre 2021. La rencontre s'est déroulée en ligne et a réuni une quarantaine de participant.es. Après le discours d'ouverture de la présidente sortante Rachel Gagnon et les salutations de la présidente actuelle de l'ACBM Maureen Nevins, la journée fut entamée en compagnie de Houman Behzadi qui nous présenta les fruits d'un long travail: les orientations stratégiques de l'ACBM (mai 2021). Le document vise la reconnaissance de l'ACBM en tant qu'association viable, la valorisation du travail de ses membres et sa contribution au patrimoine musical canadien. Rachel Gagnon nous a par la suite partagé ses Coups de cœur de la Conférence de l'ACBM qui s'est tenue en juin 2021 et nous invite à participer à la prochaine édition de la conférence de l'ACBM prévue en 2022!

La présentation suivante portait sur le Centre de musique canadienne (CMC) au Québec. Sa directrice générale et artistique Claire Marchand, de même que le spécialiste en sciences de l'information Louis-Noël Fontaine, nous ont présenté un survol des services, de la bibliothèque et des archives du CMC. De plus, ils nous ont présenté leurs tout nouveaux catalogues d'œuvres pour chœur (octobre 2021)<sup>1</sup> ainsi que le catalogue d'œuvres pour orchestre (mars 2021).<sup>2</sup>

Oscar Salazar Varela a ensuite débuté la période consacrée aux conférences éclair en nous faisant découvrir le nouveau Pavillon, espace musical de BAnQ !<sup>3</sup> Conçu comme un lieu d'expérimentation et d'apprentissage de la musique, il est accessible en tout temps aux usagers de la Grande Bibliothèque. Après, Catherine Jolicoeur nous a partagé : « La bonification du site web du Conservatoire ou comment profiter d'une pandémie! » Au printemps 2020, l'équipe s'est retrouvée en télétravail et en a profité pour augmenter substantiellement le contenu de la section Ressources

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<sup>1</sup> Pour accéder au catalogue : <https://cmcquebec.files.wordpress.com/2021/10/catalogue-choeur-complet-octobre-2021-web-1.pdf>.

<sup>2</sup> Pour accéder au catalogue : <https://cmcquebec.files.wordpress.com/2021/03/catalogue-mars-2021-web.pdf>.

<sup>3</sup> Pour accéder au site : <https://guides.banq.qc.ca/pavillon>.

du site web par l'ajout de guides par instrument et d'une section sur ses donateurs.<sup>4</sup> Et puis, s'est enchaîné « Le guide sujet à la Bibliothèque de musique Marvin Duchow de l'Université McGill: un outil évolutif » par Melissa Pipe. Cette présentation portait sur la nouvelle itération du guide sujet Jazz de la Bibliothèque de musique Marvin Duchow.<sup>5</sup> Retravaillé au cours des derniers mois, ce guide témoigne des efforts que mène la bibliothèque à enrichir ses guides existants et à en créer de nouveaux pour mieux répondre aux besoins de ses usagers dont les guides LGBTQ+ et Women composers.<sup>6</sup> Trevor Deck (Université de Toronto) et Mélissa Gravel (Université Laval) nous ont par la suite partagé leurs réalités et « Expériences d'utilisation de nkoda en bibliothèques universitaires ». Leurs témoignages ont soulevé beaucoup de questions et de commentaires: un sujet d'actualité qui ne laisse personne indifférent.

Lors de l'assemblée générale, des élections ont eu lieu afin de remplacer Rachel Gagnon et Christiane Melançon dont les mandats se terminaient. Les personnes élues pour les remplacer sont Frédéric Tremblay de l'Université de Montréal et Marie Ève Cossette du Cégep de Saint-Laurent. De chaleureux remerciements ont été adressés à Rachel Gagnon et Christiane Melançon pour leur dévouement, leur implication et leur engagement depuis de nombreuses années dans cette communauté passionnée de musique!

## **Report on the Quebec chapter of CAML (Canadian Association of Music Libraries, Archives and Documentation Centers)**

**October 22, 2021 (online)**

**Report prepared by the Board of Directors 2020-2021 of the Québec Chapter of [ACBM](#):**

- **Rachel Gagnon, President**
- **Julie Carmen Lefebvre, Vice President**
- **Christiane Melançon, Treasurer**
- **Catherine Jolicoeur, Communications Officer**

The Quebec chapter of the Canadian Association of Music Libraries, Archives and Documentation Centers (SQACBM) held its annual meeting on Friday, October 22, 2021. The meeting took place online and brought together roughly forty participants. After the welcoming speech by Rachel Gagnon, our outgoing president, and the warm greetings from the current president of CAML,

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<sup>4</sup> Accédez à la section Ressources (<https://biblio.cmadq.gouv.qc.ca/ressources>) ainsi que les guides numériques (<https://biblio.cmadq.gouv.qc.ca/>) sur le site web du Conservatoire de musique et d'art dramatique du Québec.

<sup>5</sup> Visitez le guide sujet Jazz de la Bibliothèque de musique Marvin Duchow : <https://libraryguides.mcgill.ca/jazzguide>.

<sup>6</sup> Visitez les guides sujets LGBTQ+ (<https://libraryguides.mcgill.ca/lgbtqmusic>) et Women Composers (<https://libraryguides.mcgill.ca/womencomposers>) de la Bibliothèque de musique Marvin Duchow.

Maureen Nevins, our day started off in the company of Houman Behzadi who presented us with the outcome of CAML's recent work: their newly created Strategic Directions (May 2021). Following Houman's presentation, Rachel Gagnon shared her favourite moments from the CAML conference held in June 2021 and encouraged participants to attend the next edition of the CAML conference scheduled for 2022.

The next presenter focused on the Canadian Music Center (CMC) in Quebec. Claire Marchand, general and artistic director of the CMC and Louis-Noël Fontaine, specialist in information sciences, gave us an overview of the CMC's services, library, and archives. In addition, they proudly introduced their brand-new catalogs of choral works<sup>1</sup> (October 2021) as well as the catalog of works for orchestra (March 2021).<sup>2</sup>

Next, Oscar Salazar Varela began the period dedicated to the "flash conferences" by introducing us to the new Pavillon, espace musical de BANQ!<sup>3</sup> Designed as a unique place to experiment and learn music, it is always accessible to users of the Grande Bibliothèque. Following this, Catherine Jolicoeur shared with us her presentation titled "Improving the Conservatory's website, or how to take advantage of a pandemic!" In the spring of 2020, the library team found itself working remotely. They took advantage of this opportunity to substantially increase the content of the Resources section of their website by adding subject guides for instruments and a dedicated section to honor their donors.<sup>4</sup> This led the way to the next presentation on subject guides at McGill University's Marvin Duchow Music Library by Melissa Pipe. This presentation focused on the new iteration of the Jazz subject guide.<sup>5</sup> Recently redesigned, this guide reflects the efforts of the library to enrich its existing guides and create new ones to better meet the needs of its users. Other newly created guides such as the LGBTQ+ and Women composers guides were also featured.<sup>6</sup> Trevor Deck (University of Toronto) and Mélissa Gravel (Université Laval) then shared with us their realities and experiences on using nkoda in their respective music libraries. Their testimonies raised many questions and comments: a topic that leaves no one indifferent.

Before bringing the meeting to an end, elections were held at our general assembly to replace Rachel Gagnon and Christiane Melançon whose terms were coming to an end. As a result of this, we are pleased to welcome Frédéric Tremblay from Université de Montréal and Marie Ève Cossette

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<sup>1</sup> View the catalogue of choral works: <https://cmcquebec.files.wordpress.com/2021/10/catalogue-choeur-complet-octobre-2021-web-1.pdf>.

<sup>2</sup> View the catalogue of works for orchestra: <https://cmcquebec.files.wordpress.com/2021/03/catalogue-mars-2021-web.pdf>.

<sup>3</sup> Visit the website of Le Pavillon, espace musical of the BANQ: <https://guides.banq.qc.ca/pavillon>.

<sup>4</sup> Visit the Resources (<https://biblio.cmadv.gouv.qc.ca/>) section of the website of the Conservatoire de musique et d'art dramatique du Québec, and their subject guides (<https://biblio.cmadv.gouv.qc.ca/>).

<sup>5</sup> View the Marvin Duchow Music Library's Jazz subject guide: <https://libraryguides.mcgill.ca/jazzguide>.

<sup>6</sup> View the Marvin Duchow Music Library's LGBTQ+ (<https://libraryguides.mcgill.ca/lgbtqmusic>) and Women Composers (<https://libraryguides.mcgill.ca/womencomposers>) subject guides.

from Cégep de Saint-Laurent to the Board of Directors! Heartfelt thanks were expressed to Rachel Gagnon and Christiane Melançon for their dedication and commitment of many years in this passionate music community!



## Editors' Column

We are thrilled to present this 50th Anniversary special issue of *CAML Review*. Inside you will find the program and documents from CAML's 50th Anniversary conference which took place in June. Among these documents are a set of five Strategic Directions. These were published in English in our June issue, and here you will find the French translation. One of the conference highlights was a series of pre-recorded "CAML Reflects" messages. Thanks to our flexible online journal system, and permissions received, we can post and preserve such mementos in these virtual pages. We have also included still photographs submitted by CAML members. We are delighted to include Mark V. Campbell's keynote address, "Rehumanizing the Archive Mixtape by Mixtape," from the conference in this issue as well.

Within this issue is an interview with Lucie Brosseau, Musicothécaire with Les Violons du Roi and La Chapelle de Québec. The interview was conducted by Patrick Lo. The Spotlight column features an interview with Maureen Nevins of Library and Archives Canada, talking about the status of CAML's *fonds*. Two complementary articles, by Tim Neufeldt and Tegan Niziol from the University of Toronto and by Julie Carmen Lefebvre and Kimberly White from McGill University, deal with the challenges of discovery and access of composers from diverse backgrounds in our music collections. Brian McMillan and Nina Penner (Reviews Editors) have compiled a spectacular variety of book reviews, from *King Alpha's Song in a Strange Land: The Roots and Routes of Canadian Reggae* (by Jason Wilson) to Erik Leung's *The Horizon Leans Forward: Stories of Courage, Strength, and Triumph of Underrepresented Communities in the Wind Band* to *Music Research Data Management: A Guide for Librarians* (by Amy S. Jackson and CAML member Sean Luyk).

In our commitment to anti-racism in our editorial practice, our June meeting of the *CAML Review* Editorial Team focused on two readings: Chapter 7 "Specific Editorial Issues" of [Elements of Indigenous Style](#), and a slide deck from Yanli Li et al's (Business & Economics Librarian, Wilfred Laurier University) [CAPAL 2021](#) presentation "Racism in Academic Libraries: Preliminary Findings from the 2021 ViMLoC Redux Survey." These materials offered the opportunity for us to reflect as a group on how we can develop equitable, inclusive, and anti-racist practices. The *CAML Review* Editorial Team devotes the monthly meeting immediately following the publication schedule to anti-racism discussions, our next such meeting will take place in January.

One of the items we discussed at this meeting was the addition of a student editor position to bring a fresh voice to the Team, someone we could mentor in the world of scholarly publishing and who could take on a special project and publication each year. We will continue discussions with the CAML Board to find the right funding to make this position a reality.

Finally, you will notice the journal has a fresh new interface thanks to an upgrade to the OJS 3 platform. We'd like to thank Tomasz Mrozewski, Digital Publishing Librarian at York University for all his support during the migration. All the content is still available, but if you have any trouble accessing your favourite bits and pieces of *CAML Review* please let us know immediately!

Looking ahead, some members of the Editorial Team will be rotating off after the June 2022 issue. If you are interested in serving, please reach out to us!

With our best wishes for the holiday season,

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## Message des rédactrices en chef

Nous sommes heureux de vous présenter ce numéro spécial de la *Revue de l'ACBM* pour souligner le 50<sup>e</sup> anniversaire de notre organisation. Nous y joignons le programme du congrès du 50<sup>e</sup> anniversaire, qui s'est déroulé en juin, ainsi que les documents afférents, dont les Axes stratégiques de l'ACBM. Ils ont paru en anglais dans le numéro de juin, et vous en trouverez ici la traduction française. Mentionnons, parmi les faits saillants du congrès, une série préenregistrée de « Réflexions de l'ACBM ». Grâce à la polyvalence de notre journal virtuel et aux permissions reçues, nous pouvons afficher et sauvegarder de tels souvenirs dans nos pages virtuelles. Nous y avons aussi inclus des photos que des membres de l'ACBM nous ont soumises. C'est avec joie que nous annexons à la *Revue* le discours principal que Mark V. Campbell a prononcé lors du congrès, intitulé *Réhumaniser les archives, une compilation à la fois*.

Le présent numéro comprend une entrevue qu'a accordée Lucie Brosseau, musicothécaire des Violons du Roy et de La Chapelle de Québec, à Patrick Lo. Une entrevue réalisée avec Maureen Nevins de Bibliothèque et Archives Canada traite de l'état des fonds de l'ACBM. Deux articles, écrits l'un par Tim Neufeldt et Tegan Niziol de l'Université de Toronto, et l'autre par Julie Carmen Lefebvre et Kimberly White de l'Université McGill, parlent des difficultés que l'on éprouve à trouver des compositeurs et des compositrices issus de divers horizons dans les collections de musique, et à accéder à leurs œuvres. Brian McMillan et Nina Penner (responsables des comptes rendus) ont rassemblé une variété remarquable de comptes rendus de livres, de *King Alpha's Song in a Strange Land: The Roots and Routes of Canadian Reggae* (de Jason Wilson), à *The Horizon Leans Forward: Stories of Courage, Strength, and Triumph of Underrepresented Communities in the Wind Band* d'Erik Leung, à *Music Research Data Management: A Guide for Librarians* (d'Amy S. Jackson et de Sean Luyk, membre de l'ACBM).

En vue de respecter l'engagement antiracisme que nous avons pris dans le cadre de notre politique rédactionnelle, l'équipe de rédaction de la *Revue de l'ACBM* s'est concentrée sur deux extraits durant sa réunion du mois de juin. D'une part, le chapitre 7 d'[Elements of Indigenous Style](#), « Questions particulières à la rédaction » (en anglais seulement) et, d'autre part, un jeu de diapositives que Yanli Li (bibliothécaire, affaires et économie, à l'Université Wilfrid-Laurier) et d'autres ont présenté lors du [Congrès 2021 de l'ACBES](#), intitulé « Le racisme dans les bibliothèques universitaires : découvertes préliminaires d'un sondage redux ViMLoC fait en 2021 » (en anglais seulement). Ces documents nous ont permis de réfléchir, en groupe, à la création de pratiques équitables, inclusives et antiracistes. L'équipe de rédaction de la *Revue de l'ACBM* consacre les réunions mensuelles suivant immédiatement la parution d'un numéro à des discussions portant sur l'antiracisme, dont la prochaine se tiendra en janvier.

Lors de la dernière rencontre, nous avons parlé d'ajouter un poste de rédacteur étudiant à l'équipe. Cet étudiant ou cette étudiante apporterait un vent de fraîcheur à l'équipe, et nous pourrions l'éclairer de nos conseils en matière de publication universitaire. Nous pourrions aussi lui confier un

projet spécial et la responsabilité de publier un numéro chaque année. Nous continuons de nous entretenir avec le CA de l'ACBM en vue de trouver le financement nécessaire à ce poste.

Enfin, comme vous pouvez le constater, notre journal dispose d'une nouvelle interface, grâce à une mise à niveau vers la plateforme OJS 3. Nos sincères remerciements à Tomasz Mrozewski, bibliothécaire des publications numériques à l'Université York, pour le soutien qu'il nous a apporté durant la migration. Tout le contenu de la *Revue* est encore disponible, mais si vous éprouvez des difficultés à accéder à certaines de vos pages préférées, veuillez-nous le faire savoir dans les plus brefs délais.

Après le numéro de juin 2022, il y aura un changement de garde dans l'équipe de la rédaction. Si l'un des postes vous intéresse, veuillez communiquer avec nous.

Joyeuse saison des Fêtes,

**Jan Guise, M.Mus., MBSI**

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## CAML Milestones

Congratulations to CAML on your 50th Anniversary! This column aims to share organization news, celebrate our colleagues' accomplishments, and document changes for future researchers looking back. Have news to share? Contact the co-lead editors to have your news published in the next issue!

### *New Members*

Since our last issue there is 1 new CAML member.

### *Retirements*

**Lucinda Walls** retired from her position as Public Services Librarian (Art, Drama, Music) at Queen's University on August 31, 2021, after 40 years of service, 25 related to music librarianship. During her career Lucinda served on the CAML Board as Vice-President (2004), President (as of joint CAML/MLA Feb. 2005 -May 2007), and Past President (2007-08).

**Rob van der Blik** has retired from the Sound and Moving Image Library at York University, a position he held for 31 years. During his career, Rob served on the CAML Board in many ways including Listserv manager (1995-2020), Website manager (1997-2007), VP/President (1996-1999), and Treasurer (2008-2018).

### *Staffing News*

**Gavin Goodwin** is the new Creative Arts Librarian at Mount Allison University as of August 2021.

**Dylan Rykse** is the new Reference Specialist at the University of Toronto Music Library as of November 2021.

**Amelia Clarkson** is the new Media Collections Librarian at the University of Toronto Mississauga as of November 2021.



**#** **CAMML**  
**ACBM** **at50**

PHOTO ALBUM  
ALBUM DE PHOTOS





Lucinda Walls, Monica Fazekas & Ed Jurkowski

CAML 2007, Montréal (QC)



Lucinda Walls & Kathleen McMorrow

CAML 2006, Toronto (ON)

MLA 2008, Newport (RI)



Lisa Rae Philpott & Cheryl Martin





Terry Horner, Brenda Muir & Kirsten Walsh



Diane Peters, Kirsten Walsh, Lisa Emberson, Cheryl Martin, Kyla Jemison & Stacy Allison-Cassin



Brian McMillan, Joseph Hafner & Daniel Paradis

## CAML 2010, Regina (SK)





Lisa Rae Philpott, Cheryl Martin, Daniel Paradis, Ichiro Fujinaga, Joseph Hafner, Jan Guise & Lucinda Walls



Maria Calderisi-Bryce, Cheryl Martin & Jan Guise



Maria Calderisi-Bryce, Cheryl Martin & Lucinda Walls



Brian McMillan & Jan Guise



Lucinda Walls & Joseph Hafner

IAML  
2011,  
Dublin  
(Ireland)



Brian McMillan & Laura Snyder





Cathy Martin, Daniel Paradis, Brian McMillan & Joseph Hafner



Kirsten Walsh & Cathy Martin

IAML 2012, Montréal (QC)



Cathy Martin, Brian McMillan, Josef Hafner & Jan Guise



Cathy Martin, Roger Flury & Pia Shekter





CAML 2012, Montréal (QC)

Monica Fazekas & Kirsten Walsh



Daniel Paradis & Joseph Hafner



Daniel Paradis





Tim Neufeldt & Carolyn Doi



Houman Behzadi, Suzanne Meyers Sawa & Tim Neufeldt

CAML 2014,  
St. Catharines  
(ON)



Jan Guise, Laura Snyder & Suzanne Meyers Sawa



Brian McMillan, Houman Behzadi, Carolyn Doi, Kyra Folk-Farber, Daniel Paradis, Becky Smith



Kyra Folk-Farber, Daniel Paradis, Joanne Paterson, Becky Smith & Sean Luyk



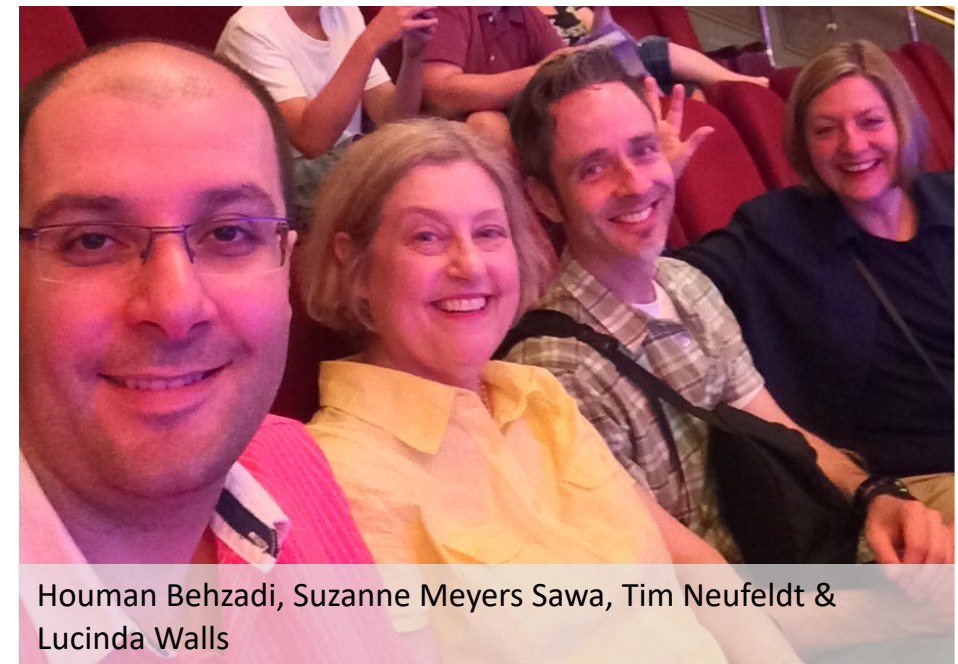


Houman Behzadi, Suzanne Meyers Sawa, Stacy Allison-Cassin & Brian McMillan

## IAML 2015, New York (NY)



Tim Neufeldt, Suzanne Meyers Sawa & Lucinda Walls



Houman Behzadi, Suzanne Meyers Sawa, Tim Neufeldt & Lucinda Walls





Jan Guise, Houman Behzadi, James Mason, Cathy Martin & Carolyn Doi



Brian McMillan & Cheryl Martin



Monica Fazekas, Tim Neufeldt & Suzanne Meyers Sawa



Maria Calderisi-Bryce & Suzanne Meyers Sawa

# CAML 2015, Ottawa (ON)





Rob van der Blik, Lisa Rae Philpott & Desmond Maley

## CAML 2016, Calgary (AB)



Houman Behzadi & Daniel Paradis



Laura Snyder, Kirsten Walsh & Suzanne Meyers Sawa



Kyla Jemison, Brian McMillan, Cheryl Martin & Monica Fazekas



Cheryl Martin, Monica Fazekas, Scott MacDonald, Tim Neufeldt, Carolyn Doi, Jan Guise, Kyla Jemison & Brian McMillan



Desmond Maley, Laura Snyder, Kirsten Walsh & Suzanne Meyers Sawa





Jan Guise, Brian McMillan, Daniel Paradis, Maria Calderisi & Houman Behzadi

## CAML 2017, Toronto (ON)



Daniel Paradis & Brian McMillan



## IAML 2018, Leipzig



Katherine Penner, Maria Calderisi-Bryce, Carolyn Doi, Houman Behzadi, Jan Guise, Daniel Paradis & Joseph Hafner



Stephanie Bonjack, Sean Luyk & Carolyn Doi

## CAML 2019, Vancouver (BC)



Carolyn Doi & Houman Behzadi

## **Spotlight on Music Collections: The CAML Archives at Library and Archives Canada**

*This edition of the Spotlight on Music Collections column features a conversation with Maureen Nevins, Manager of Literature, Music, Performing Arts Private Archives at Library and Archives Canada (LAC). In this interview, she speaks about CAML's archives, which are preserved at LAC. These archives, alongside the Helmut Kallmann fonds, contain foundational documentation pertaining to CAML's inception and growth as an association. The English version of the interview presented here is followed by the French translation.*

*Spotlight on Music Collections aims to profile music collections in Canada through the voices of those who work with them. If you have a suggestion for a collection or individual that should be featured in a future edition of this column, please contact: [carolyn.doi@usask.ca](mailto:carolyn.doi@usask.ca).*

### ***Can you tell us about your role and responsibilities with Library and Archives Canada?***

Thank you for this wonderful opportunity, Carolyn. I began my career as a music archivist in 1989 at the National Library of Canada Library (NL) and continued in this path when the NL and National Archives of Canada merged in 2005 to form Library and Archives Canada (LAC). As such, I have been involved for over 25 years in the acquisition, description, and appraisal of multiple media fonds from private sources documenting the history of music in Canada. Since January 2018, I have been the manager of the Literature, Music, Performing Arts section of the Social Life and Culture Private Archives Division. In this capacity, I have been responsible for managing the private archives program in the aforementioned portfolios, which entails overseeing acquisitions, processing, specialized reference, and access, as well as the review of portfolio strategies. In addition, I am leading the work on policy instrument development and implementation in private archives.

### ***I understand that the Archives for CAML are housed at LAC. Can you describe the history of the archives and how they arrived at LAC?***

The archives of CAML have made their way to LAC in several accessions since 1972. LAC can be considered a natural home for the preservation of the Association's archives since Helmut Kallmann who became the first chief of the newly created Music Division at the NL in 1970 was also the co-founder of the Canadian Music Library Association (CMLA). I should also point out that many former Music Division staff were and continue to be supportive and involved in the Association's activities, including longtime CAML members Maria Calderisi and Joan Colquhoun McGorman.



### ***Can you give some insight into the scope of the CAML Archives and what they contain?***

The CAML fonds currently comprises 3 metres of textual records, 3 photographs, 30 audio cassettes, 26 audio reels, and 1 computer reel containing textual records. The documents are varied in scope and offer not only a remarkable window on the early years of both the CMLA and CAML but also attest to the breadth of their activities and the engagement of the membership.

The fonds contains documents of incorporation, various versions of the constitution and by-laws, minutes of meetings of the board and of annual general meetings, correspondence, financial reports, membership lists, conference programs, newsletters. It also includes a wide range of documents concerning the Canadian Committee on Cataloguing from its inception. The sound recordings are of conferences and workshops. The documents in the fonds range in date from 1954 to 2001.

There are documents concerning the CMLA and CAML in the Helmut Kallmann fonds, also preserved at LAC. At a quick glance, some are duplicates of those in the CAML fonds but others complement and fill in gaps.

### ***Can you highlight an item or two that you think CAML members might find most interesting from the CAML Archives?***

Letters Patent are always impressive but also extremely important, particularly when an organization or association is still in operation. I thought readers might be interested in seeing an image of CAML's Letters Patent (Image 1).

Also of interest are several drafts of the initial constitution from 1973, two of which are entirely handwritten, and early issues of the CAML newsletter – in pristine condition – including the very first issue dating from May 1976.

The Helmut Kallmann fonds contains a file mainly of correspondence ranging in date from 1954 to 1956 regarding the creation of the CMLA. The earliest document in the file consists of notes in typescript form by Helmut Kallmann from a meeting on 27 October 1954 at which he, Arnold Walter, and Jean Lavender discussed the objectives and work of the Association.

### ***How can people learn more about the archives or go about accessing the contents?***

The archives are accessible to anyone, however, arrangements to consult material on-site must be made in advance through LAC's Consultation Services.<sup>1</sup>

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<sup>1</sup> For information go to: <https://www.bac-lac.gc.ca/eng/services-public/Pages/book-your-visit-in-ottawa-step-1.aspx>.

### ***Can you share one of your favourite things about working with the collections at LAC?***

I have always enjoyed working with primary source materials as they provide such a wealth of information and there is always something to be discovered, shared, and rediscovered.

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### ***Pouvez-vous nous parler de votre rôle et de vos responsabilités au sein de Bibliothèque et Archives Canada?***

Merci pour cette merveilleuse occasion Carolyn. J'ai commencé ma carrière comme archiviste en musique en 1989 à la Bibliothèque nationale du Canada (BN) et j'ai continué dans cette voie lorsque la BN et les Archives nationales du Canada ont fusionné en 2005 pour former Bibliothèque et Archives Canada (BAC). À ce titre, je suis impliqué depuis plus de 25 ans dans l'acquisition, la description et l'évaluation de fonds à support multiples de sources privées documentant l'histoire de la musique au Canada. Depuis janvier 2018, je suis gestionnaire de la section Littérature, musique, arts de la scène de la Division des Archives privées sur la vie sociale et la culture. À ce titre, je suis responsable de la gestion du programme d'archives privées dans les portefeuilles susmentionnés, ce qui implique de superviser les acquisitions, le traitement, la référence spécialisée et l'accès, ainsi que la révision des stratégies de portefeuille. De plus, je dirige les travaux sur l'élaboration et la mise en œuvre d'instruments de politique dans les archives privées.

### ***Je comprends que les archives de l'ACBM sont conservées à BAC. Pouvez-vous décrire l'histoire des archives et comment elles sont arrivées à BAC?***

Les archives de l'ACBM ont fait leur chemin vers BAC en plusieurs versements depuis 1972. BAC peut être considéré comme endroit approprié pour la préservation des archives de l'Association puisque Helmut Kallmann, qui est devenu le premier chef de la Division de la musique nouvellement créée à la BN en 1970, a été également cofondateur de la Canadian Music Library Association (CMLA). Je dois également souligner que de nombreux anciens membres du personnel de la Division de la musique ont été et continuent d'être favorables et impliqués dans les activités de l'Association, y compris les membres de longue date de l'ACBM Maria Calderisi et Joan Colquhoun McGorman.

### ***Pouvez-vous nous donner un aperçu de la portée des archives du CAML et de ce qu'elles contiennent?***

Le fonds de l'ACBM comprend actuellement 3 mètres de documents textuels, 3 photographies, 30 cassettes sonores, 26 bobines sonores et 1 bobine informatique contenant des documents textuels. Les documents sont de portée variée et offrent non seulement une fenêtre remarquable sur les premières années de la CMLA et de l'ACBM, mais témoignent également de l'envergure de leurs activités et de l'engagement de leurs membres.

Le fonds contient des documents de constitution, diverses versions de la constitution et des règlements, des procès-verbaux des réunions du conseil d'administration et des assemblées générales annuelles, de la correspondance, des rapports financiers, des listes de membres, des programmes de conférences, des bulletins. Il comprend également un large éventail de documents concernant le Comité canadien de catalogage depuis sa création. Les enregistrements sonores sont de conférences et d'ateliers. Les documents couvrent la période 1954 à 2001.

Il existe des documents concernant la CMLA et l'ACBM dans le fonds Helmut Kallmann, également conservé à BAC. En un coup d'œil, certains sont des doublons de ceux du fonds de l'ACBM mais d'autres complètent et comblent des lacunes.

### ***Pouvez-vous mettre en évidence un ou deux documents que vous pensez que les membres de l'ACBM pourraient trouver les plus intéressants dans les archives de l'ACBM?***

Les lettres patentes sont toujours impressionnantes mais aussi extrêmement importantes, en particulier lorsqu'une organisation ou une association est toujours en activité. J'ai pensé que les lecteurs pourraient être intéressés à voir une image des lettres patentes de l'ACBM (Image 1).

Plusieurs ébauches de la constitution initiale de 1973 sont également intéressantes, dont deux sont entièrement manuscrites, et les premiers numéros du bulletin d'information de l'ACBM – en parfait état – y compris le tout premier numéro datant de mai 1976.

Le fonds Helmut Kallmann contient un dossier principalement de correspondance datant de 1954 à 1956 concernant la création du CMLA. Le plus ancien document du dossier consiste en des notes dactylographiées par Helmut Kallmann d'une réunion le 27 octobre 1954 au cours de laquelle lui, Arnold Walter et Jean Lavender ont discuté des objectifs et du travail de l'Association.

### ***Comment les gens peuvent-ils en savoir plus sur les archives ou accéder au contenu?***

Les archives sont accessibles à tous, cependant, des dispositions pour consulter le matériel sur place doivent être prises à l'avance par l'intermédiaire des Services de consultation de BAC.<sup>2</sup>

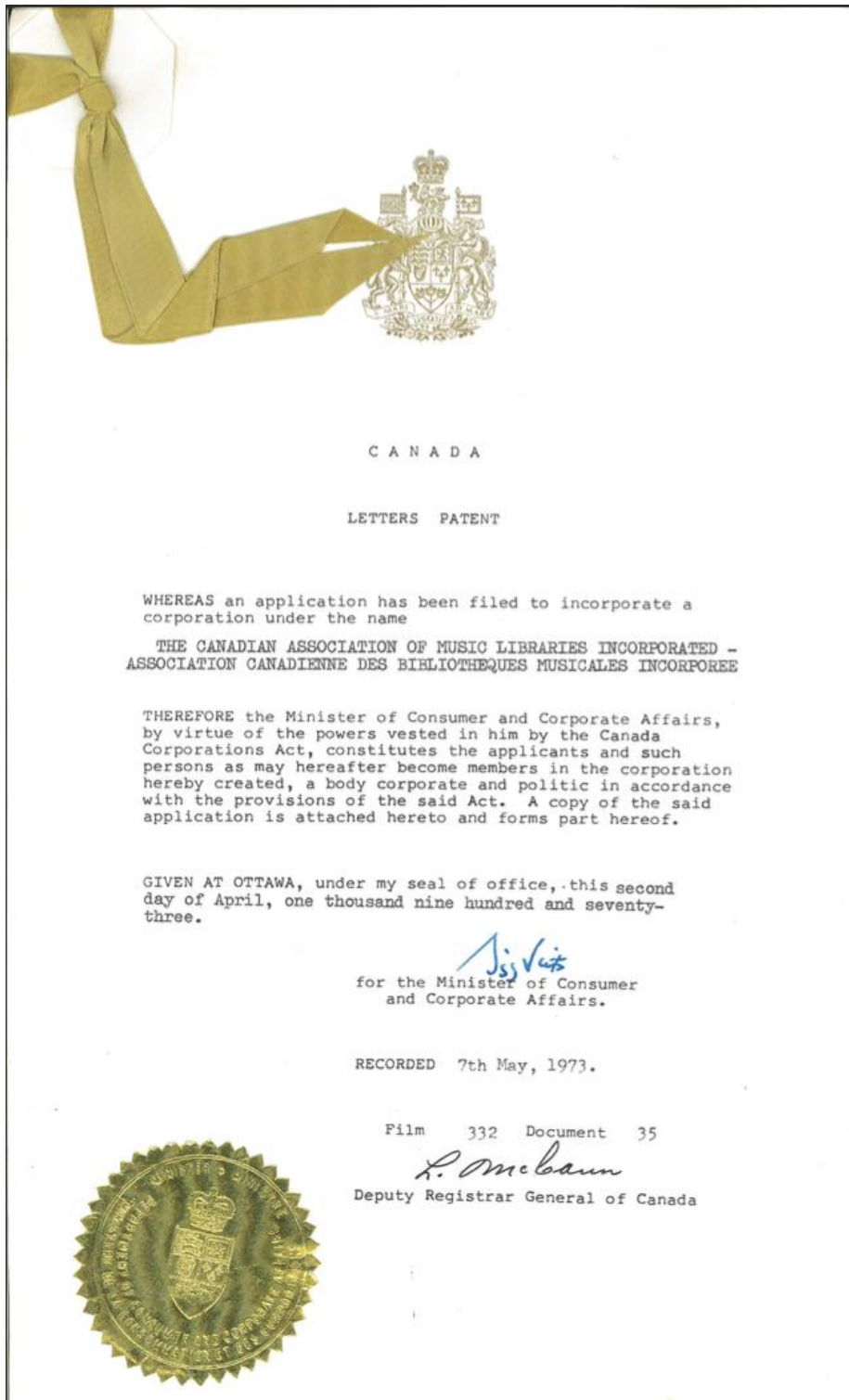
### ***Pouvez-vous partager une de vos choses préférées concernant le travail avec les collections de BAC?***

J'ai toujours aimé travailler avec des sources primaires car elles fournissent une telle richesse d'informations et il y a toujours quelque chose à découvrir, partager et redécouvrir.

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<sup>2</sup> Pour plus d'informations, voir : <https://www.bac-lac.gc.ca/fra/services-au-public/Pages/Reservez-votre-visite-a-Ottawa-etape-1.aspx>.

**IMAGE 1.** CAML LETTERS PATENT. CANADIAN ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES FONDS / FONDS DE L'ASSOCIATION CANADIENNE DES BIBLIOTHEQUES, ARCHIVES ET CENTRES DE DOCUMENTATION MUSICAUX, R16497, VOLUME MUS 83 1994-13 1



# Equity, Diversity, Inclusion: Reimagining the Subject Guide

By Julie Carmen Lefebvre and Kimberly White

## Abstract

This paper describes the creation of new and revised subject guides on diversity in music at the Marvin Duchow Music Library at McGill University, focusing on the objectives, selection criteria, and pedagogical vision that guided the process. We present our rationale for developing a taxonomy of resources organized according to use and how it responds to our primary objective of creating a guide that meets the teaching, performance, and research needs of the Schulich School of Music. While guided by a set of evaluation criteria for our selection of resources, we chose to include a wider range (from blogs to vendor websites) to acknowledge the prevalence of resources developed by various stakeholders, from professional associations to community groups. The guides, with their high percentage of externally available resources, reflect the network logic of facilitated collections as articulated by Lorcan Dempsey (2016). Finally, the guides function as a pedagogical tool for outreach and information literacy initiatives, helping the Music Library forge a stronger connection with the community it serves.

## Context

2020 was a watershed year as McGill University and the Schulich School of Music began to produce action plans for addressing issues of equity, diversity, and inclusion. One particularly important objective in the Schulich School of Music's Diversity Action Plan is to enhance the diversity of curriculum, repertoire, and teaching modalities.<sup>1</sup> These action plans also follow in the wake of the 2015 Truth and Reconciliation Committee Report and the call for libraries of all kinds to

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<sup>1</sup> For information about McGill University's Equity, Diversity, and Inclusion initiatives, consult their website: <https://www.mcgill.ca/equity/>. For information about Schulich School of Music's Equity, Diversity, and Inclusion vision and strategic plan, visit their website: <https://www.mcgill.ca/music/about-us/equity-diversity-and-inclusion>.

promote initiatives that advance and implement meaningful reconciliation with Indigenous communities.<sup>2</sup>

With the increased sensitivity to issues of equity, diversity, and inclusion, students and faculty from the Schulich School of Music expressed strong interest in discovering and locating repertoire by underrepresented composers and musicians. Music Library staff received several reference questions on themes of diversity as well as requests for repertoire lists: for example, for music written by women composers from Québec or symphonic music by Black composers. In our research on these questions, we found that in addition to useful print and electronic resources held at McGill, there were also many interesting free web resources, search tools, and institutional websites. With these developments, the Marvin Duchow Music Library felt that the entire community would be better served and supported with access to robust guides on these topics.

The authors were assigned the task of creating new subject guides on Women composers and Black, Indigenous, people of colour (BIPOC) musicians as well as revising the existing LGBTQ+ music guide.<sup>3</sup> The guides permitted us to explore these subject areas in more depth and to create an efficient structure that adequately responded to the information needs of our patrons. Due to the Covid-19 pandemic, the Music Library was closed physically to the public from March 13, 2020, until September 1, 2021. For this reason, we had to find means other than in-person services to reach our patrons. Creating these online guides was one of several ways we sought to emphasize our capacity to provide and adapt our services to our community's current needs.

Our subject guides have typically contained resources selected from the Library's physical and electronic collection and subscription services, in addition to a limited number of external institutional resources and free web resources (such as IMSLP or Archive.org). We sought to expand these external resources even further, partly because our community had limited access to print materials and struggled to find appropriate resources online. While guided by a set of evaluation criteria, we elected to include a wider range of resources developed by various stakeholders, from professional associations to community groups. This resulted in a decisive shift in the ratio of local versus external resources. Houman Behzadi, Head Librarian at Marvin Duchow Music Library, noted that the guides, with their high percentage of externally available resources,

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<sup>2</sup> Canadian Federation of Library Associations, *CFLA-FCAB Truth and Reconciliation Committee Report*, accessed November 15, 2021, [https://cfla-fcab.ca/en/indigenous/trc\\_report/](https://cfla-fcab.ca/en/indigenous/trc_report/); National Centre for Truth and Reconciliation, "Truth and Reconciliation Commission Reports," accessed November 15, 2021, <https://nctr.ca/records/reports/>.

<sup>3</sup> To access the subject guides discussed in this paper, visit Marvin Duchow Music Library's resource page: "Music," McGill Library, accessed November 15, 2021, <https://www.mcgill.ca/library/find/subjects/music>; Music Library Staff. Individual guides can be found at: "Black, Indigenous, People of Colour (BIPOC) Musicians," last modified August 31, 2021, <https://libraryguides.mcgill.ca/BIPOCmusicians/>; "LGBTQ+ Music Guide," last modified August 23, 2021, <https://libraryguides.mcgill.ca/lgbtqmusic/>; "Women Composers," last modified September 22, 2021, <https://libraryguides.mcgill.ca/womencomposers/>.



reflected the network logic of the facilitated collection as articulated by Lorcan Dempsey.<sup>4</sup> Behzadi encouraged us to explore Dempsey's concept of the facilitated collection as the ideological foundation of the subject guides, and, specifically, to provide a rationale for the wide range of external web resources.

## Subject guides as facilitated collections

Lorcan Dempsey is widely recognized for his leadership and writings on libraries and networked information, and he has introduced many new concepts into the library community, including the concept of the facilitated collection. He points to a significant shift in how the library has historically served its community. Library collections focus predominately on a locally owned print collection, which is typically enhanced with an extensive licensed electronic collection. By contrast, the facilitated collection "...is organized according to a network logic, where a coordinated mix of local, external and collaborative services are assembled around user needs. This aims to meet research and learning needs in the best ways available, and not just by assembling material locally."<sup>5</sup> Thus, the facilitated collection is a creative blend of local resources with external and collaborative services, and it seeks to support users in the best possible way. Dempsey describes the facilitated collection as a service that places the user at the heart of these resources, whether they be local or external.<sup>6</sup> He observes that subject guides are good examples of the facilitated collection's philosophy, as they are organized and built according to the needs of the users for whom they are created.<sup>7</sup> Subject guides can provide entry points to resources that a library already offers, as well as the discovery of carefully selected external resources. Dempsey's concept of the facilitated collection has therefore guided the creation and organization of these new and revised subject guides.

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<sup>4</sup> Lorcan Dempsey, "The Facilitated Collection," *LorcanDempsey.net* (blog), January 31, 2016, <https://www.lorcandempsey.net/orweblog/towards-the-facilitated-collection/>; Lorcan Dempsey, "The Facilitated Collection Redux: A Note on Collections as a Service, the University of California, and Elsevier," *LorcanDempsey.net* (blog), April 1, 2019, <https://www.lorcandempsey.net/orweblog/the-facilitated-collection-redux-a-note-on-collections-as-a-service-the-university-of-california-and-elsevier/>; Lorcan Dempsey, "Collection Directions Accelerated? Pandemic Effects," *LorcanDempsey.net* (blog), May 20, 2020, <https://www.lorcandempsey.net/collection-directions-accelerated/>; Lorcan Dempsey, "Library Collections in the Life of the User: Two Directions," *LIBER Quarterly: The Journal of the Association of European Research Libraries* 26, no. 4 (2017): 338–59, <https://doi.org/10.18352/lq.10170>.

<sup>5</sup> Lorcan Dempsey, "The Facilitated Collection."

<sup>6</sup> Lorcan Dempsey.

<sup>7</sup> Lorcan Dempsey.

## Overview of the subject guides

The first challenge we faced was the overall structure of the guides: how might we create a taxonomy that reflected at once the resources we had gathered and the needs of the users? Subject guides usually tend to be organized by resource type or format. Given the high percentage of free web resources in these guides, this organization no longer made sense. We also considered the diversity of our community and their information needs. Like many music faculties in Canada, our school comprises students and faculty in research, theory, performance, composition, education, and technology, and who specialize in various musical genres from Early Music to Jazz. The taxonomy for our subject guides is therefore organized according to information use. To create the taxonomy, we asked ourselves the following questions: What kind of information are the users looking for? How might they want to use this information? We divided the resources into several categories that responded to three primary information needs for our music community: research (e.g., Music literature resources), performance (e.g., General resources for discovering repertoire), and professional (e.g., Professional associations and directories). Certainly, these uses may overlap. The objective in constructing the taxonomy in this way was to provide our diverse community with clear categories to assist them in navigating the guide and in locating appropriate resources for their information needs (see Figure 1).<sup>8</sup>

These guides strive towards diversity not only in their content, but also in the selection of resources. Particularly for the BIPOC and LGBTQ+ guides, we discovered that many interesting search tools and information resources are community initiatives. In many ways, they are evidence of grassroots efforts to redress the lack of diversity in the field. Like Wikipedia articles, these crowd-sourced or community-based resources are not *a priori* less accurate than more traditional academic sources, such as the New Grove Encyclopedia of Music and Musicians. It simply means that each resource requires careful curation. We therefore established a set of questions that guided our evaluation of each resource (Table 1). These include considerations about who produces the information and for which audience, the objective or mission of the resource, the comprehensiveness and accuracy of the content, and whether the content is current and regularly updated.

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<sup>8</sup> We consulted the following literature during the curation of the subject guides: Martin P. Courtois, Martha E. Higgins, and Aditya Kapur, "Was This Guide Helpful? Users' Perceptions of Subject Guides," *Reference Services Review* 33, no. 2 (January 1, 2005): 188–96, <https://doi.org/10.1108/00907320510597381>; Darlene Fichter, "Designing a Better Subject Page to Make Users' Searches More Successful," *Computers in Libraries* 25, no. 9 (October 2005): 6–9; Kimberley Hintz et al., "Letting Students Take the Lead: A User-Centred Approach to Evaluating Subject Guides," *Evidence Based Library and Information Practice* 5, no. 4 (December 2010), 39–52, <https://doi.org/10.14288/1.0077948>; Brenda Reeb and Susan Gibbons, "Students, Librarians, and Subject Guides: Improving a Poor Rate of Return," *Portal: Libraries and the Academy* 4, no. 1 (2004): 123–30; Nedelina Tchangalova and Amanda Feigley, "Subject Guides: Putting a New Spin on an Old Concept," *Electronic Journal of Academic and Special Librarianship* 9, no. 3 (2008), <https://drum.lib.umd.edu/handle/1903/14751>.

McGILL LIBRARY / Guides / Black, Indigenous, people of colour (BIPOC) musicians / Home

Search Search

## Black, Indigenous, people of colour (BIPOC) musicians

Use this guide to explore the musical traditions, compositions, and scholarship of Black, Indigenous, people of colour (BIPOC) individuals

**Home**

- COVID-19 CLOSURE
- Welcome! / About BIPOC musicians
- Search the library catalogue
- Find background information
- Music Literature resources
- Music Theory resources
- Audiovisual resources
- General resources for discovering repertoire
- Repertoire for specific instruments and ensembles
- Professional associations and directories
- Publishers and vendors
- Online magazines, blogs, and podcasts
- Other useful subject guides

**COVID-19 CLOSURE**

As of **September 1**, most Library branches, including the stack areas, will be accessible to current McGill students, faculty, and staff. Visit the hours [webpage](#) for a full listing of opening and service hours.

Further to Quebec government and [university directives](#), procedural masks will continue to be required in all Library branches. For more information, please visit [Library services & spaces re-opening](#).

**Welcome! / About BIPOC musicians**

- Use this guide to explore the musical traditions, compositions, and scholarship of Black, Indigenous, people of colour (BIPOC) musicians.
- This is not an all-encompassing guide to BIPOC musicians, but rather a list of resources to help start the scholarly conversation and encourage the study and performance of more diverse repertoire. We invite you to [contact us](#) with any comments or constructive suggestions.
- Use the menu located on the left (web browser) or at the top of the page (mobile devices) to navigate this guide. Within each category, you will find information and links to help you navigate the resources available to you through the Library and beyond.
- For more on Equity, Diversity, and Inclusion initiatives at McGill University, consult McGill's [Equity](#) page, [Anti-Black Racism Resources](#), and the Schulich School of Music's [Equity, Diversity, and Inclusion plan](#).
- Having issues with any of the online resources listed in the guide? Consult the Library's webpage [Common 'how-to' fixes for online resources](#)

**Location and contacts**

**Music Library Staff**

[Email me](#)

**Contact:**  
Elizabeth Wirth Music Building  
3rd floor - 527 Sherbrooke Street West  
Montreal, Quebec H3A 1E3  
514-398-4692

**Social:**  
[f](#) [@](#)

**Subjects:**  
[Music](#)

**Resource key**

- ♥ McGill users only
- 📁 Open access resource
- 🌐 Free resource
- 📍 In-library use
- 📄 Catalogue record

**FIGURE 1.** SCREENSHOT OF THE HOMEPAGE OF THE BLACK, INDIGENOUS, PEOPLE OF COLOUR (BIPOC) MUSICIANS SUBJECT GUIDE THAT DISPLAYS ITS ORGANIZATION, WITH THE MAIN TABS ON THE LEFT COLUMN, CONTENT IN THE MIDDLE COLUMN, AND CONTACT INFORMATION AND THE RESOURCE KEY IN THE RIGHT COLUMN.

Our decision to include many web resources, search tools, and crowd-sourced databases was also informed by the literature about the information-seeking behaviour of university music students.<sup>9</sup> When faced with an open-ended research question, many students often begin the process with Google or free web resources such as Wikipedia, YouTube, or IMSLP. Students tend to use the

<sup>9</sup> See: Kirstin Dougan, "Information Seeking Behaviors of Music Students," *Reference Services Review* 40, no. 4 (January 1, 2012): 558–73, <https://doi.org/10.1108/00907321211277369>; Joe C. Clark and Jennifer Johnstone, "Exploring the Research Mindset and Information-Seeking Behaviors of Undergraduate Music Students," *College and Research Libraries (Online)* 79, no. 4 (May 2, 2018), <https://doi.org/10.5860/crl.79.4.499>.

information from these resources as a springboard to other platforms, including the library’s catalogue or collection. The wide range of resources offered in these subject guides, which include Wikipedia articles, Google spreadsheets, online magazines, podcasts, and blogs, might therefore feel more familiar to our users. To acknowledge the diversity of our community accessing this guide, we also strove to include resources about music and musicians from a wide range of time periods, places, and genres.

**TABLE 1.** GUIDING QUESTIONS FOR RESOURCE SELECTION

Who is the author? What are their credentials and point of view?
Is this site sponsored by or associated with an organization? What is its purpose?
Who is the intended audience?
What is the purpose of the information?
Is the content presented clearly? Is the site easy to navigate?
Is the content provided in sufficient depth?
Is the content current?

Keeping in mind the context of the subject guides’ creation when students and faculty were scrambling for access to materials, particularly to online scores, we decided to include vendors and publisher websites. Although the Library has subscription access to online scores, these services do not include search filters for gender, sexuality, race, or ethnic origins, neither do they offer a comprehensive collection of music from diverse composers. By contrast, several vendors and publisher sites provide access to online perusal scores (for example, Boosey & Hawkes), and others provide extensive catalogues listing music by diverse composers (for example, Theodore Front Music Literature). They are therefore interesting resources for patrons wishing to identify and locate more diverse repertoire.<sup>10</sup>

## Information literacy initiatives

The subject guides contribute to the Music Library’s broader information literacy initiatives, which seek to turn the Library’s website and guides into pedagogical tools. The objective is to ensure that every resource listed on the Library’s website or in a subject guide is accompanied by a description that clearly outlines the function, purpose, and particularities of the resource. With this guidance,

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<sup>10</sup> Boosey & Hawkes offers online perusal scores once the user signs up for a free account (<https://www.boosey.com/pages/focus/?url=/focus/WomenComposers.htm>); and Theodore Front Musical Literature offers several catalogues for underrepresented composers (<https://www.tfront.com/>).

users should feel more comfortable selecting and using the resources and can therefore become more autonomous in their research. Each tab in the new and revised subject guides includes a short text that informs the user about the content in that section, and each individual resource is accompanied by a bulleted description (see Figure 2). Our descriptions were guided by the following questions: What is this resource? How would I use this resource? What are some special features of this resource? Are there any considerations that we should communicate to the users?

The screenshot shows the McGill Library website for the 'Women composers' subject guide. At the top, there is a search bar and a navigation breadcrumb: 'MCGILL LIBRARY / Guides / Women composers / Resources for discovering compositions by women'. The main heading is 'Women composers', followed by a brief introductory paragraph. On the left, a vertical navigation menu lists various options, with 'Resources for discovering compositions by women' highlighted. The main content area is divided into sections: 'Description', 'Canada - Québec – First Nations, Métis, and Inuit', and 'Choral Music Composed by Canadian Women'. The 'Description' section contains a bulleted list of resources, including the Canadian Music Centre and Choral Music Composed by Canadian Women. The 'Choral Music Composed by Canadian Women' section includes a bulleted description of a project by Choir Alberta. On the right, the 'Location and contacts' section features a photo of the Music Library Staff building, a link to 'Music Library Staff', an 'Email me' button, contact details for Elizabeth Wirth Music Building, and social media links for Facebook and Instagram. A 'Resource key' section is also visible at the bottom right.

**FIGURE 2.** SCREENSHOT OF THE WOMEN COMPOSERS SUBJECT GUIDE THAT SHOWS THE BULLETED DESCRIPTIONS FOR INDIVIDUAL RESOURCES.

We built several supplementary teaching tools into the subject guides. For example, the tab “Searching the McGill catalogue” includes an introduction to researching the topic using the Library’s catalogue in addition to hyperlinked subject headings for easy browsing. Video is another powerful instructional tool that we sought to harness. The tab prominently displays a video tutorial



about searching for music materials in the catalogue. Our objective is to create a safe learning environment for all our users, whether they be first-year undergraduates, faculty members, or individuals from the general public. In this way, there is no discrimination about information literacy levels in the subject guides: all users have access to the tools, and those familiar with these research strategies can simply skip to other tabs.

Perhaps it goes without saying, but creating the subject guides is an incredibly effective pedagogical exercise for staff. During the curation process, we learn about every resource included in the guide. Writing the descriptions requires us to carefully consider the words we use when we introduce these resources to our users: we try to simplify the language, cut out technical jargon, and point the users to the most pertinent features. Before unveiling the guides to the public, we solicited feedback from other members of the Music Library team about their organization and content. These guides have therefore influenced our reference services at the Library as the staff use the guides to recommend particular resources to patrons searching for more diverse repertoire and music literature.

## Outreach

Sharing these new tools with our users was very important. We had the opportunity to present the guides at departmental meetings at the Schulich School of Music that evoked welcoming and positive reactions from our faculty. Some instructors immediately included these guides as a tool to support projects and assignments developed in their course outline. We also received invitations to present the guides in several different courses. Participating in the classroom was a fantastic opportunity to generate, integrate, and deepen the students' information literacy skills. We collaborated with the instructors to properly target their needs and selected resources specifically dedicated for their course. These workshops allowed us to work very closely with the students and to observe how they interacted with the guides and the resources. These were insightful interactions: they provided knowledge and understanding of our users and their needs so that we can better adapt our services and develop future workshops and classroom interventions.

To reach the broader music community, we use our social media platforms to promote the guides and to disseminate information about specific resources, often in relation to events such as Black History Month, Pride Month, or International Women's Day. Social media allows us to connect with users beyond Schulich School of Music, as individuals and student associations share these resources within their own communities. These subject guides have been consulted widely since their publication in January 2021. The BIPOC guide is the most popular music guide: as of November 2021, the guide has been accessed 4,551 times. The Women Composers guide is the fifth most popular music guide: as of November 2021, the guide has been viewed 1,857 times.

## Challenges and ongoing management plans

The new and revised subject guides contain many free web resources that demonstrate a range of consistency and authority. Although we apply evaluation criteria in our curation strategy, many of the resources are community based or use crowdsourcing and are therefore bound to change in unforeseeable ways. The crowdsourced project may get abandoned, or the association could dissolve; on the other hand, a small initiative might expand with institutional support and digital collections may grow larger. Lorcan Dempsey raises an important question in his discussion of the facilitated collection: what responsibility does the library have for managing external resources?<sup>11</sup> How often should we be reviewing these external resources that we point to in the guides?

Consistent revision and review of these guides is also important to ensure that we remain engaged with new developments in these subject areas. Students have enquired about the Library's plans for maintaining the guides; that is, they want reassurance that this work is not simply tokenism, and that the Library is committed to a longer-term investment in these guides. As a pledge of our dedication to the mission of these subject guides, and to ensure long-term manageability and sustainability, we have developed an annual review process. This includes curating new content, reviewing existent content, reviewing, and incorporating user feedback and suggestions, checking links, and editing descriptions as necessary. The annual review also ensures that we remain updated with ongoing diversity initiatives and developments in vocabulary and approach. We are conscious of the challenges of responding to systemic discrimination and racism through equity, diversity, and inclusion initiatives, and we found it challenging to make certain decisions, particularly regarding vocabulary. We wish to remain sensitive to the impact of the terms we use to describe people and their experiences and be prepared to adapt our language accordingly.

## Conclusion

What have we achieved with these subject guides? The synergy around these new guides have led to revitalization efforts of older subject guides through the application of Lorcan Dempsey's concept of the facilitated collection. Music Library staff have developed an expanded Jazz guide and will be engaging in an extensive revision of the Canadian music guide. We had a unique opportunity during the pandemic shutdown to explore subject guides in depth, and therefore to address the equity, diversity, and inclusion initiatives and priorities put forth by the Schulich School of Music and McGill University. These guides have allowed us to connect directly with faculty and students through our interventions in individual courses and to create solid connections between the Library and the School of Music. Curating these guides has been an incredible journey for us – often emotional and always stimulating – and we are excited to see them through until the day when a separate guide

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<sup>11</sup> Lorcan Dempsey, "The Facilitated Collection."

on diversity in music is no longer necessary, but instead fully integrated into all our collections and resources.

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# Critical Action, One Year Later: Steps to Support BIPOC Music Studies and Anti-Racist Programming at the University of Toronto

By Tim Neufeldt and Tegan Niziol

## Abstract

In June of 2020, alumni from the University of Toronto's Faculty of Music submitted a Call to Action to the Faculty, asking it to address systematic oppression, racism, and coloniality within the Faculty's programming. Fuelled by a desire for the university to decolonize education systems in wake of the Truth and Reconciliation Commission's Calls to Action (2015), and the Black Lives Matter protests related to the deaths of George Floyd and Regis Korchinski-Paquet, the Call articulated how academic institutions are perpetuating injustices that unfairly advantage certain peoples over others, and that music faculties are complicit in this outcome.

As a critical support structure for the Faculty of Music's research and educational programming, the library quickly initiated a self-assessment to identify its BIPOC (Black, Indigenous, People of Colour)-related holdings and gaps, come up with a plan to address shortcomings, and ensure the availability of resources to support changing curricula. This essay charts the library's process of critical self-reflection and action across the past year. Specifically, it discusses in-progress plans to expand our collection of BIPOC materials, the collaborative process of developing a BIPOC music research guide, and efforts to go beyond highlighting BIPOC content to embedding it in the everyday activities of the Music Library and in the educational materials produced. This essay also provides an update on our activities since our November 2020 presentation at the Music Library Association NYSO chapter meeting.

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Earlier versions of this paper were given as conference presentations. See Timothy Neufeldt and Tegan Niziol, "Reflecting on a Year of Critical Action to Support BIPOC Music Studies and Anti-Racist Programming at the University of Toronto Music Library," paper presented at the CAML 50th Anniversary Virtual Conference, June 9, 2021; and Timothy Neufeldt and Tegan Niziol, "A Call to Action: The University of Toronto Music Library's Response to Support BIPOC Music Studies and Anti-Racist Programming," paper presented at the 2020 Meeting of the New York State-Ontario Chapter of the Music Library Association, virtual, University of Toronto, Toronto, ON, November 19, 2020.



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Note on authorship: This article is a piece of collaborative scholarship that maintains the individual voices of the two authors. Tim authored the first half of the article, and Tegan authored the second half beginning at the section “Increasing BIPOC Music Visibility.” This division in authorship reflects their individual experiences undertaking this work.

## Introduction [Tim Neufeldt]

Just over one year ago, alumni from the University of Toronto’s Faculty of Music submitted a Call to Action to the Faculty, asking it to address systematic oppression, racism, and coloniality within the faculty’s programming and pedagogical practices. Initiated and drawn up by alumni through social media, the Call clearly articulated how academic institutions are perpetuating injustices that unfairly advantage certain peoples over others, and that music faculties are complicit in this outcome. To quote:

As a leading Canadian institution of western classical and jazz music, the University of Toronto Faculty of Music is fundamentally implicated in the establishment and perpetuation of these racist, colonial, and otherwise oppressive structures. Eurocentrism, white supremacy, and coloniality are built into the core of how we perform, analyze, teach, and learn classical music – and institutionalized jazz music owes its existence to the labour of BIPOC (Black, Indigenous, and People of Colour) communities.<sup>1</sup>

Clearly, the Call does not mince words in articulating the role traditional university faculties of music play in perpetuating forms of oppression. The document was signed by a sizeable number of graduates, some of whom included short, compelling testimonials summarizing their racialized experiences and the structural inequities they experienced during their studies.

The timing was not accidental. The Faculty of Music was in the early stages of devising a new strategic academic plan, and the alumni seized the opportunity to initiate meaningful changes in how the Faculty of Music operates. Amidst a growing desire for the university to decolonize Canadian education systems in wake of the Truth and Reconciliation Commission’s Call to Action (2015), the recent Black Lives Matter protests related to the murder of George Floyd were a final, significant catalyst. Alumni wanted a concrete, visible change in the faculty’s operations that reflected anti-racist values. The Dean of the Faculty of Music, Don McLean, formally responded a day after receiving the alumni’s Call, endorsing both the spirit of the letter and the need to make

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<sup>1</sup> Alumni of the University of Toronto to the University of Toronto Faculty of Music Strategic Academic Planning Committee, “Call to Action from Alumni – Make Addressing Systemic Oppression, Racism, and Coloniality a Strategic, Faculty-Wide Goal,” June 4, 2020, [https://music.utoronto.ca/docs/uoftmusicfac\\_alumni\\_on\\_anti\\_oppression\\_request\\_letter\\_final\\_names\\_removed\\_1\\_.pdf](https://music.utoronto.ca/docs/uoftmusicfac_alumni_on_anti_oppression_request_letter_final_names_removed_1_.pdf).

addressing systemic oppression, racism, and coloniality a faculty-wide goal.<sup>2</sup> Numerous steps were taken in the months following to begin addressing these issues. An Anti-Racism Anti-Oppression committee was formed, anti-racism training workshops were offered, and conversations began in earnest to rethink curriculum and teaching practices across most, if not all, disciplines.<sup>3</sup>

The University of Toronto Music Library was no bystander to these events. As an institution whose goal is to support the learning objectives of the Faculty of Music's programming, the librarians began a self-assessment study shortly after receiving the alumni Call to Action, with goals of identifying its BIPOC-related holdings and gaps in our relevant BIPOC materials, coming up with a plan to address these shortcomings, and ensuring resources would be available to support changing curricula. This paper outlines the concrete action taken by the Music Library staff in its self-assessment process, how we continue to work with the community to ensure accountability in making changes, and our next steps to ensure support for new, anti-racist programming.

## Self-Assessment

Similar to the alumni, and in truth the larger library community, conversations regarding how to make the University of Toronto Music Library more inclusive have grown in intensity, beginning in earnest after the Truth and Reconciliation Commission's Call to Action in 2015, and more immediately and in conjunction with Black Lives Matter protests, as outlined above. The concern became more urgent with the alumni's Call to Action, as it included some informal but pointed questions directed towards the library. Some former students interested in performing music of BIPOC composers had recounted how they had little luck in finding materials of interest to them, and had therefore concluded that the library's holdings were simply lacking in this area. Clearly, there was (and remains) work to be done on multiple levels.

As part of the self-assessment, our first step was recognizing that the library's collection was built to serve previous agendas privileging compositions by white, male western classical music composers over all other forms of music creation and music-making, and that this collection was 100 years in the making. This is something that I, as a white male colonial settler extensively trained in the western classical system, had to come to terms with.<sup>4</sup> Acknowledging the role of the library's

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<sup>2</sup> Don McLean to Members of the Faculty of Music Alumni Community, "Response," June 5, 2020, [https://music.utoronto.ca/docs/response\\_to\\_faculty\\_of\\_music\\_alumni\\_call\\_to\\_action\\_rev\\_2020\\_06\\_05\\_for\\_distribution\\_1.pdf](https://music.utoronto.ca/docs/response_to_faculty_of_music_alumni_call_to_action_rev_2020_06_05_for_distribution_1.pdf).

<sup>3</sup> The University of Toronto Faculty of Music created a website to document the changes it is making, available at <https://change.music.utoronto.ca/news/>.

<sup>4</sup> There are numerous, easily googleable reading lists that readers can dive into for more background in this area. My entry point was Philip Ewell, "Music Theory and the White Racial Frame," *Music Theory Online* 26, no. 2 (2020), <https://doi.org/10.30535/mto.26.2.4>.

collection in asserting cultural hegemony made for some uncomfortable conversations amongst staff, though by and large it was accepted as an accurate assessment. All agreed that action needed to be taken to address the situation. It was important that we not create token solutions or take steps just to be “seen” taking action to appease a particular demographic for public relations purposes. Our actions needed to be meaningful and rooted in a genuine recognition of the problem, with goals of identifying ways that staff can start addressing these challenges to the best of everyone’s abilities.

To address this situation, the librarians came up with a two-part approach. Part one is reflective: what BIPOC-related materials does the library actually have? Part two is proactive: How can we modify collection building strategies going forward to ensure equity of representation? And, how can we make this material more discoverable? Both of these activities – the reflective and proactive – are presently ongoing, and require coordinated team efforts from multiple staff members.

The steps that the library has taken since the original call –and is taking in the near future –are discussed in our recent presentation at the Collection Assessment Summit in April of this year. Two of the biggest steps articulated there include collection analytics using traditional western analysis techniques, and stakeholder focus groups that include community members whose methods of learning and research needs fall outside of traditional western academic patterns and learning methodologies.<sup>5</sup>

My role in this work is a mix of reflective and proactive activities: What does the library actually have, and how can we make it more visible? Those in the library community know that catalogue records typically do not contain information related to the race, gender, religion, or sexual identity of authors and composers, so determining what materials the library has that are BIPOC-related is a challenge. Where my colleague James Mason works with large dataset analysis strategies to support long-term decision making in this area, my role is in overseeing comparative holdings searching. This can be summarized as, “Don’t reinvent the wheel.” As many other people and organizations have already created lists of BIPOC musicians, compositions, and research materials, there was no need to start from scratch. The first step, therefore, was gathering a list of related sites and comparing their recommended materials to our library’s holdings. This remains an ongoing project and we are actively collecting (and soliciting) places where this information is already compiled for us to search.

The present workflow is as follows: Once a site is identified, we assign that particular website, spreadsheet, or database to a student library assistant. We review with them what materials on the given resource should be searched, and have the students compile their search results in a spreadsheet. Their results are then amalgamated into a larger, master spreadsheet that tracks,

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<sup>5</sup> Trevor Deck et al., "What stays and what goes? Music Score Collection Assessment at the University of Toronto" (Music Collection Assessment Summit 2021, Toronto, 21 April 2021).

amongst other information, the various sites searched, and what materials were found lacking in our collection. The spreadsheet is then vetted by our graduate library assistant Tegan, who views the compiled results through a more holistic lens, not only looking at what resources are lacking, but also at the artists and their output as a whole, helping to identify which composers and authors are missing from our holdings and where we may be able to purchase their works if they are not available through traditional purchase plans. The vetted list then goes to our collections librarian Trevor Deck, with a goal of purchasing materials to fill gaps once budgets become less constricted post-pandemic.

## Benefits and Challenges

This workflow, while functional, also has some drawbacks. Here is a brief summary of some of the benefits and challenges to this approach.

### Benefits:

- Immediately actionable: Where doing large data analyses is challenging due to the types of cataloguing metadata we typically collect, this project allowed us to start searching our collection immediately and get quick feedback regarding the works of BIPOC artists that we do have, and those we still need to purchase.
- Responsive to our community: Numerous groups within the Faculty of Music came forward with lists of BIPOC-related materials that they had compiled on their own, and this workflow allowed us to engage meaningfully with them and respond to their areas of interest.
- Provides a quick snapshot of our BIPOC holdings: We very quickly developed a sense of what materials and areas we are doing relatively well in, and what areas can use further investment.
- Budget sensitive: The list of resources to vet for purchasing, while growing, can be addressed as budgets permit.

### Challenges:

- Time intensive: As each item on every site is searched manually, it takes a fair amount of HR time to go through and compile the results. Moreover, the student workers do the searching while working remotely in addition to other library-related tasks, and therefore are inconsistent in their productivity.
- Incongruent data sources: The lists that are shared with us are often not the sort typically compiled by librarians and do not necessarily have the metadata needed or list their materials in a way that makes searching a simple task for student workers.

- Overlap: The materials on lists share a certain percentage of commonality with other lists, making for redundant searching.
- Searching expertise: While we train our student library assistants in the task of searching, not all have equal abilities in this area. This is hampered further by the lack of bibliographic data on some lists, as noted above. Taken together, there is a higher margin for error than would be preferred for our spreadsheet, meaning further vetting is required at a later date.

That is a brief overview of the benefits and challenges of the comparative holdings searching process that I undertook as part of the library's self-assessment. In the section below, Tegan discusses the ways in which we are proactively making our BIPOC materials more visible and findable.

### **Increasing BIPOC Music Visibility [Tegan Niziol]**

When I first began contributing to the library's efforts to support BIPOC music studies, society was reeling in the aftershock of the murder of George Floyd in Minneapolis. A library response to specifically anti-Black racism was clearly needed. As Tim noted above, the alumni's Call to Action highlighted the difficulty in finding BIPOC materials in our catalogue. A library research guide was therefore proposed as a tool to increase awareness of BIPOC artists and help patrons find music.<sup>6</sup> The guide is presently titled "Guide to BIPOC musicians and related literature," and organized according to source type: the left-side navigation menu shows the categories of sources, with the first category reserved for a special highlighted feature. The following sections include scores, bibliographies, theses, books, journals, encyclopedias, databases, recordings, University of Toronto resources, websites, style guides, search tips, and credits.

Although we were initially responding to anti-Black racism, Tim and I ultimately decided to expand the guide to broadly focus on BIPOC musicians, in order to recognize more people who experience racism and oppression. The acronym "BIPOC" is used to represent Black people, Indigenous people, and People of Colour. It's important to note that this relatively new term is not by any means fully accepted, or ideal for identifying people who are not white. However, its explosion in popularity has generated meaningful discussion in different online communities about what it means and if or how it should be used.<sup>7</sup>

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<sup>6</sup> The *Guide to BIPOC Musicians and Related Literature* can be found at: <https://guides.library.utoronto.ca/bipocmusic>. Tegan's section of this article provides more detailed and expansive coverage of the topics (the guide, use of the term BIPOC, and the challenges of EDI work) that she has recently discussed in her article "Supporting Equity, Diversity and Inclusion at the University of Toronto Music Library," *Open Shelf*, June 13, 2021, <https://open-shelf.ca/20210613supporting-equity-diversity-and-inclusion-at-the-university-of-toronto-music-library/>.

<sup>7</sup> See also: Niziol, "Supporting Equity, Diversity and Inclusion at the University of Toronto Music Library."



In her YouTube video, Cindu Thomas-George, founder and principal trainer of Shakti Diversity and Equity Training, outlines the positive qualities of the term BIPOC by comparing it to the older term POC which refers to Person or People of Colour. According to Thomas-George, where POC overlooks difference and diversity by encompassing many people within a single term, BIPOC is less homogenizing by specifically recognizing Black and Indigenous people, and that different forms of racism affect different communities.<sup>8</sup> Although there has been a significant uptake in use of the term BIPOC, there are many who oppose it. Entertainment journalist Sylvia Obell says that the term still problematically groups together different people with different experiences. She says the term “allows people to play it safe and not leave anyone out,” without learning about different people, their cultures and their experiences.<sup>9</sup> Kike Ojo-Thompson, principal consultant at the equity consultancy Kojo Institute, also points out that the term BIPOC fails to recognize the “process of racialization” experienced by people who are not white. She suggests the term “racialized” as an alternative to BIPOC, to be used “in terms of who it describes, Black, Indigenous, people of colour”; for example, “Indigenous people...even though they are Indigenous to the land...are being racialized by white people to define them.”<sup>10</sup> Many voices have advocated for greater specificity when referring to people who are not white as a means of respecting peoples’ identities, and pinpointing specific issues that disproportionately affect different racial groups, such as police brutality and violence against Black people.<sup>11</sup> According to Kearie Daniel, using a term like racialized “leaves room to be specific about who you’re talking about. If you’re talking about Black people, say Black. If you’re talking about Indigenous people, say Indigenous. And so on. Recognize our uniqueness, our humanity and our individual experiences.”<sup>12</sup>

After learning about the term BIPOC, and how it can obscure the diversity of experiences and identities, I began to think more critically about my process for selecting items for the guide. At this point, the guide contained many resources for the study of Black and Indigenous music traditions,

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<sup>8</sup> Cindu Thomas-George, “The Evolving Language of DEI: POC VS. BIPOC,” YouTube video, 5:45, February 28, 2020, <https://www.youtube.com/watch?v=VxTr-uucstU>, embedded in Heather Barbour, “BIPOC: The Hottest (Controversial) Word in Diversity?” *The Magnet* (blog), *ONGIG*, August 8, 2020, <https://blog.ongig.com/diversity-and-inclusion/bipoc/>.

<sup>9</sup> Quoted in Sandra E. Garcia, “Where Did BIPOC Come From?,” *The New York Times*, June 17, 2020, <https://www.nytimes.com/article/what-is-bipoc.html>.

<sup>10</sup> Quoted in: Kearie Daniel, “Why BIPOC is an Inadequate Acronym,” *Chatelaine*, November 12, 2020, <https://www.chatelaine.com/opinion/what-is-bipoc/>.

<sup>11</sup> Constance Grady, “Why the Term ‘BIPOC’ is So Complicated, Explained by Linguists,” *Vox*, June 30, 2020, <https://www.vox.com/2020/6/30/21300294/bipoc-what-does-it-mean-critical-race-linguistics-jonathan-rosa-deandra-miles-hercules>; Chevas Clarke, “BIPOC: What Does It Mean and Where Does It Come From?” *CBS News*, July 2, 2020, <https://www.cbsnews.com/news/bipoc-meaning-where-does-it-come-from-2020-04-02/>; Gabby Beckford, “Which is the Correct Term? Black vs. BIPOC vs. African American vs. POC vs. BAME,” *Packs Light* (blog), June 14, 2020, <https://www.packslight.com/which-is-right-term-african-american-vs-black-vs-bipoc-vs-poc-vs-bame/>.

<sup>12</sup> Daniel, “Why BIPOC is an Inadequate Acronym.”

but navigating the process of representing the musical traditions of other People of Colour proved to be a significant challenge that hindered my progress for several months. Because there can be so many people and cultures encompassed within the term People of Colour, it felt disingenuous and tokenistic to pick just a handful to represent so many different people. How many cultures, ethnicities, and races do I represent? One from each major region? One from each continent? From my positionality as a white settler Canadian with a heavily Eurocentric music education and academic career, picking and choosing in this manner did not feel right. I learned from the debate regarding the BIPOC term that greater specificity is always better, but how specific can one be within the confines of a research guide?<sup>13</sup> When Tim and I gave our presentation on this topic at the New York State-Ontario chapter meeting of the Music Library Association in November 2020, I used the opportunity to voice these concerns and ask for feedback. Although I did not receive many suggestions for how to move forward at that time, the feedback I did receive suggested that many others had encountered and ruminated on this issue as well.

As I recently discussed in other scholarship, I decided that my next steps would be guided by a two-pronged approach that would consider both the global and the local: I would aim for broad comprehensive coverage as well as a sharper focus on my own specific context of the University of Toronto.<sup>14</sup>

With the goal of thoroughness in mind, I provided links and descriptions in the guide for many large, extensive resources.<sup>15</sup> The scores section of the guide provides a good example: This section contains a small selection of compositions by BIPOC composers, organized by instrument type, each linked to a record in our online catalogue. This list of compositions is intended to give students a starting point: a small sampling of what we have, and perhaps an introduction to some names they may be unfamiliar with. Although I couldn't possibly link to every item by a BIPOC composer in our catalogue, this small selection seemed painfully inadequate. To remedy this, at the top of the page I linked to resources such as the *Institute for Composer Diversity*, *The Composers Equity Project*, *A Seat at the Piano*, and the *Composers of Color Resource Project*. These resources contain large-scale searchable databases of compositions by BIPOC composers. Unlike our catalogue, the *Institute for Composer Diversity*, and *A Seat at the Piano* both allow patrons to search based on racial and ethnic identities. Both websites also indicate that living composers were consulted in the process of

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<sup>13</sup> See also: Niziol, "Supporting Equity, Diversity and Inclusion at the University of Toronto Music Library."

<sup>14</sup> Neufeldt and Niziol, "Reflecting on a Year of Critical Action to Support BIPOC Music Studies and Anti-Racist Programming at the University of Toronto Music Library, "; Niziol, "Supporting Equity, Diversity and Inclusion at the University of Toronto Music Library."

<sup>15</sup> See also: Niziol, "Supporting Equity, Diversity and Inclusion at the University of Toronto Music Library."

connecting identity labels to their music.<sup>16</sup> I then direct students to browse these resources to find a particular piece of music and then look it up in our catalogue to gain access.

In terms of my local context, I knew of BIPOC artists and scholars at the University of Toronto, as well as scholars researching BIPOC artists and traditions. Finding a way to support the people in my own community felt like a meaningful way to engage with BIPOC musical traditions. A very exciting project that became the “highlighted feature” in the BIPOC guide was the digital exhibit called *Polyphony: Diversity in Music*. This digital exhibit was a joint project between Elizabeth Robinson, a Toronto Academic Libraries Intern at the Music Library, Rebecca Shaw, our Music Library archivist, and three members of the Faculty of Music Anti-Racism Alliance: Hillary Chu, Claire Latosinsky and Rosemonde Desjardins. *Polyphony* contains interviews with BIPOC artists, many of whom are part of the University of Toronto community, as well as their recommendations of music, literature, and other resources by and about BIPOC musicians.<sup>17</sup> In addition to featuring the BIPOC initiatives of my colleagues, I also included links to research on BIPOC music by professors at the Faculty of Music, such as Farzaneh Hemmasi’s recent book *Tehrangelles Dreaming: Intimacy and Imagination in Southern California’s Iranian Pop Music*, and Charity Marsh and Mark V. Campbell’s edited collection *We Still Here: Hip Hop North of the 49<sup>th</sup> Parallel*.<sup>18</sup>

Both ongoing projects of identifying and filling gaps in our collections and the research guide to BIPOC music and literature, are designed to increase the availability and awareness of music and research by and about BIPOC artists. Another aim of our efforts to increase equity, diversity, and inclusion at the Music Library is to make the presence of BIPOC music a more regular component in the everyday activities of the Music Library and in the educational materials we produce. When the pandemic necessitated the creation of instructional videos to replace in-person workshops on writing and researching skills, Tim and I took the opportunity to begin diversifying their content. For example, our video on developing search terms breaks down an essay topic on music and colonization into key searchable terms. Our video on curbside pickup shows students how to request a piano score by the Black composer Nathaniel Dett, and in our forthcoming video on basic and advanced searching strategies, we demonstrate how to find research on Indigenous music in Canada. Although these changes may seem small, we hope that they have the effect of making BIPOC music and artists a more regular presence at the Music Library, rather than interesting highlights, features, or anomalies.

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<sup>16</sup> “Institute for Composer Diversity,” Fredonia State University of New York, accessed July 29, 2021, <https://www.composerdiversity.com/composer-diversity-database>; “Composer Identifiers,” A Seat at the Piano, accessed August 6, 2021, <https://www.aseatatthepiano.com/composer-identifiers>.

<sup>17</sup> Claire Latosinsky, Elizabeth Robinson, Hillary Chu, Rebecca Shaw, and Rosemonde Desjardins, “Polyphony: Diversity in Music,” University of Toronto Libraries, <https://exhibits.library.utoronto.ca/exhibits/show/diversity-in-music/introduction>.

<sup>18</sup> For a more concise explanation of how I achieved comprehensive coverage and local specificity in the guide, see Niziol, “Supporting Equity, Diversity and Inclusion at the University of Toronto Music Library.”

## Conclusion

Although our efforts have undoubtedly contributed to increasing diversity, equity, and inclusion at the Music Library, much work remains in assessing our BIPOC-related holdings, developing strategies to ensure our collection and activities are more equitable and inclusionary moving forward, and ensuring that these materials are discoverable for our patrons. We are grateful to the Faculty of Music's alumni for challenging us to address systemic oppression, racism, and coloniality (as variously understood) within our collections and professional responsibilities. The Call to Action encouraged us to move on these issues more quickly and in a responsive manner to the challenges of our times. While there is still much to be done, the framework for addressing many of these issues is now in place, and we look forward to partnering with our faculty colleagues and alumni to increase equity and accountability at the Music Library in the future.

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# Rehumanizing the Archive, Mixtape by Mixtape

Mark V. Campbell

Keynote Address presented at the CAML conference, June 8, 2021

## Abstract

Since at least 2007 archival practice has turned its attention to American hip-hop culture. In both ivy league universities and in less resource rich schools, hip-hop archives large and small are developing. A great deal of attention has been generated by institutions such as the Smithsonian and Cornell's Hip-Hop Collection, this is a good thing for a culture founded by racialized youth, often maligned by the dominant media. Yet, in more than a decade of archiving hip-hop culture, there remains a paucity of academic writing— this is a problem. In this talk I probe this paucity and reflect on my own practice of developing Northside Hip-Hop Archive. I argue that at stake in the archiving of hip-hop culture are the possibilities of dismantling the historical colonial underpinnings of the archival process. I turn to mixtapes as one way of exploring divergent means by which to archive hip-hop culture that might mitigate the long shadow of colonial archival practices.

## Résumé

Depuis au moins l'année 2007, les archivistes s'intéressent à la culture hip hop américaine. Tant dans les grandes universités que dans celles ayant accès à moins de ressources, des archives hip hop de toutes les tailles voient le jour. Les collections hip hop des établissements comme le Smithsonian Institution et la Cornell University ont généré beaucoup d'intérêt, ce qui est une bonne chose pour une culture fondée par des jeunes racialisés, souvent dénigrés par les grands médias. Et pourtant, même si l'on archive depuis plus d'une décennie la culture hip hop, il existe peu de publications universitaires sur le sujet, ce qui est problématique. Dans ma présentation, je parle de cette rareté et je réfléchis à ma propre pratique consistant à développer la Northside Hip Hop Archive. J'avance que l'archivage de la culture hip hop offre l'occasion de démanteler les assises

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colonialistes historiques du processus d'archivage. Je propose les compilations comme moyen différent d'archiver cette culture, car elles ont le potentiel de nous émanciper des pratiques archivistiques coloniales.

## *Introduction*

Since at least 2007, institutional archival practice has turned its attention to American hip-hop culture. In both ivy league universities and in less resource rich schools, hip-hop archives large and small are developing. A great deal of attention has been generated by institutions such as the Smithsonian and Cornell's Hip-Hop Collection. This is a good thing for a culture founded by racialized youth, often maligned by the dominant media and mainstream institutions. Yet in more than a decade of archiving hip-hop culture, there remains a paucity of academic writing. This is a problem. In this keynote presentation I probe this paucity and reflect on my own practice of developing Northside Hip-Hop Archive. I argue that at stake in the archiving of hip-hop culture are the possibilities of dismantling the historical colonial underpinnings of the archival process. I turn to mixtapes as one way of exploring divergent means by which to preserve hip-hop culture that might mitigate the long shadow of colonial archival practices. By definition, mixtapes are cassette recordings of songs usually mixed together by a DJ and often distributed by street vendors, record stores, and individual DJs.

I begin from a place that centres Black cultural production and refuses to overdetermine what we know as preservation. Archives, as we all know, are deeply implicated in the colonial project and often represent a reification of existing social hierarchies so that one can trace the lingering influences of patriarchy, heteronormativity, and antiblackness in archival practices and collections. My job here today is to share with you some of the ways in which I imagine workarounds, emergent areas of scholarly possibility, and the general impact of hip-hop culture on the institutional practices of archiving. My interests lie in probing the elements of hip-hop culture to better understand how concepts of memory, preservation, and description might already be deeply embedded in the signifying practices of hip-hop's artforms, such as sampling, and DJing. I will first outline what I see as aspects of hip-hop culture that lend themselves nicely to concerns around preservation and heritage. Next, I drill down to two specific possibilities for imagining archival formats that diverge from the accepted mechanisms of archiving: DJ remixes and the mixtape. I end by returning to what is at stake in archiving hip-hop culture and what might be the areas of future foci to mitigate the colonial and antiblack violence embedded in colonial Europe's notion of preservation.

Throughout this talk, I move between discussing community-based archives that tend to have a DIY style, and the formal, institutionalized archives run by degree accredited Archivists. With the latter, I focus on the kinds of colonial inheritances and residues, especially with sound archives, that limit how we might imagine preservation, power, and knowledge production. Echoing the astute observations of Schwartz and Cook, I am attentive to the presumed objectivity and neutrality

imagined to be at the core of the archival sciences.<sup>1</sup> While with community archives, I focus on their possibilities for providing new and useful “problems” that might influence transformations in the archival sciences and institutional, bricks and mortar archives. Community archives, with their DIY sensibilities and amateur expertise are useful sites of innovation that amplify the limits of the archival sciences.<sup>2</sup> True to my training as a DJ, I am actually more invested in a constant movement between these two archival concepts and practices. I think they both can benefit from being mixed together to generously inform one another.

### *Hip-Hop’s signifying practices and preservation*

A focus on archiving hip-hop culture can mean more than accounting for influential figures and leaders. A focus on artistic practices helps us move away from individualized, hero narratives steeped in enlightenment era notions of autonomy and devoid of the actual community that nurtured the artist’s development. Central to how I wish to detail hip-hop’s signifying practices is to start beyond the visual representations of hip-hop culture, denying a reifying ocular obsession with race. Instead, I focus on three sonic innovations within the culture: sampling, remixing, and mixtapes. But before I dive in, there are some more general aspects of the culture I should note that may help clarify my methodological choices. Hip-hop includes four primarily artistic elements: DJing, graffiti, breaking, and emceeing. These four elements of South Bronx culture were brought together and articulated as hip-hop in the 1970s. Most people unfamiliar with hip-hop culture are familiar with rap music, the most commodifiable of these four elements and the aspect of the culture that multinational record labels have been able to profit from. Rap, as one individualized, oral practice, has distinguished itself from other musical genres by relying on rhythmic flows, syncopated beats produced from pre-recorded samples of existing records, and also by its competitive rhyming structures that take the African American practice of the dozens to new heights. Harsh in its social critiques of antiblack racism and general social inequality, rap music also distinguishes itself as having an internal critique structure which operates as a quality control mechanism, encouraging artists to reject *wackness* and *bitters* (those who copy other people’s style). Artists in other musical genres rarely regulate each other in this way, so that battles don’t occur in country music, opera, house, jazz, or rhythm and blues. In the earliest days during Carnival, Chantwells were oral improvisators whose songs often involved criticizing the British colonial government.<sup>3</sup> Early Chantwells, such as Hannibal, Mighty Panther, sang competitively extempo

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<sup>1</sup> Joan M. Schwartz and Terry Cook, “Archives, Records, and Power: The Making of Modern Memory,” *Archival Science* 2 (March 2002): 1-19.

<sup>2</sup> Sarah Baker and Alison Huber, “Notes Towards a Typology of the DIY Institution: Identifying Do-it-Yourself Places of Popular Music Preservation,” *European Journal of Cultural Studies* 16, no. 5 (October 2013): 513-530.

<sup>3</sup> Kevin Burke, “Where Calypso Gone?” *Caribbean Quarterly* 66, no. 1 (March 2020): 29-49.

calypsos during Carnival and were one of the few related competitive battles you will find in musical forms from this part of the world.

In this talk, I steer clear of the rhyming efforts of emcees to avoid how listening and reading race divert us from a focus on sonic innovations. Hip-hop music is created by sampling clips of existing records, providing an entirely new paradigm for musical creation. This technique involves re-recording a portion, usually a couple of seconds, of a song and looping the sample to produce an extended bed of music to rap over. Sampling was evident on the first commercially successful record, the Sugar Hill Gang's "Rapper's Delight" (1980). However, the technological development of the sampler and DJ Marley Marl's use of the 2.5 second sampling limit on the SP 1200 heralded a golden age of sampling in the late 1980s. By 1991, record labels began suing artists for copyright infringement. The landmark case of *Grand Upright Music Ltd. v. Warner Bros Records Inc.* focused on Biz Markie's use of a sample from Gilbert O'Sullivan's 1972 hit "Alone Again."

Sampling is more than merely using portions of existing recorded music to make new music. It also involves an ethic of research, as one moves through genres and generations of music to find the "right" sound. It makes good use of "old" (by industry standards) recordings from bygone eras, breathing life into the "dead." Sampling allows us to ask how Afrosonic life recuperates and reconstitutes itself in the face of legal restrictions. Such restrictions range from the numerous noise ordinances in colonial societies which banned the use of drums in Trinidad, Jamaica, Colombia, and several other colonies, to modern-day copyright laws that prohibit sampling. When viewed alongside a historical trajectory of outlawed musical and sonic innovations, sampling in hip-hop becomes more than just a violation of intellectual property rights; it unravels a code of legal workings which continue to circumscribe and deny Afrosonic expressions of subjectivities and the legal personhood of African-descended peoples outside of the equation of property rights. Sampling also exposes the limits of the Western cultural enterprise as unprepared to expand definitions of music and music-making invented by Afrodiasporic populations. More importantly, for our purposes today, sampling troubles our notions of provenance and disturbs how comfortable we have become with the notion of individual property rights. Rights are illogical for those stolen from their homelands and made into property. Members of the African diaspora know the nefarious lineages of insurance companies and banks; the humans who were made into property served the unnatural purpose of capital accumulation. The act of sampling provides us with a way to think about music and its ownership in creative terms beyond the value schema of the music industry or the intellectual property rights regime. As sampling refuses the logic of authorship or property ownership, it deciphers the codes by which regimes of property ownership attempt to commodify culture. Even when disciplined by courts and litigation, Afrosonic innovators continue to demonstrate they cannot be contained by the logic of the market or other contemporary forms of disciplinary forces and boundaries.

When we think of hip-hop cultures and how their various artistic expressions and innovations induce specific behaviours, such as “misusing” a turntable to make music, then it becomes clear how the conception of hip-hop archives as warehouses of accumulated documents and facts does not suffice. In addition to grappling with the realities of social inequality in both traditional and digital archives, the stability sought by an archive in its naming and categorizing of its content is an awkward fit with ways in which hip-hop culture refuses to remain static. Sampling continually brings new music into conversation with older music in its genre borrowing practices, as “b-boy ciphers” and “freestyle sessions” focus on movement, change, and newness.<sup>4</sup> Concepts of ownership are at odds with the flow, rupture, and remixing embedded in the many artforms at the core of hip-hop culture. For instance, an archival approach to Jay-Z and Kanye’s 2011 track “Otis” encourages us to connect the musical genres of soul and hip-hop, two very different eras, 2011 and 1966. The five other samples used to compose “Otis,” including a 1974 James Brown song, wording from a 1932 Serenity prayer, and dialogue from the 1988 film *Coming to America*, open up a field of potential interconnections in film, funk music, and prayer. At the very least, excavating these original samples begins to shed light on the ethic of “digging” at the core of hip-hop production. Even this focus on the categorizing of samples does not begin to broach the dynamics of Kanye West’s production skills; archiving of this particular song requires thinking about technique and the technical intricacies of sampling evidenced in the track.

The aesthetics and ethics of hip-hop production which offer us nuanced questions of form, style, and politics risk being overlooked when hip-hop is forced to fit within traditional archival structures. Unless they are immersed in hip-hop culture, archivists and librarians risk developing collections that will miss or fail to capture the innovative methods by which the dominance of racial schemas and discourses of marginalization are circumvented, reworked, or simply destroyed. To effectively reflect hip-hop culture, archives must move beyond narratives of black death, marginalization, and racial schemas to embrace and thoroughly investigate artistic practices which distinguish hip-hop as a cultural form.

To generously archive hip-hop, one needs more than simply an additive approach. Hip-hop archives cannot be reduced to a marginalized field that can simply be added on. Interpreting the practices of sampling, remixing, and mixtapes as hip-hop archival artifacts reveals how these practices challenge the existing codes, practices, and ideologies of colonial archives. They become testaments to a set of differences which reorder the white racial imagination and the reifying of Western power and knowledge.

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<sup>4</sup> B-Boy ciphers involve highly improvised dancing circles in which b-boys and b-girls absorb the energy of the moment and take turns inventing various combinations of dance moves when entering the centre of the circle. Similarly, in freestyle battles, emcees improvise lyrics in competition with one another, relying on skill, humour, and criticism to defeat their opponent.

Sampling, remixing, and mixtapes are practices within hip-hop culture which seep into an archive. They are artistic practices that resist silos and speak of localized black geographies, divergent notions of individual property rights, and oftentimes are at odds with the existing copyright regime. As sampling disrupts European notions of the author by embracing a notion of multiple authors, it also refuses a linearity central to European enlightenment's notion of progress. Often in sampling practices, as we saw with Kanye, Jay-Z, and Otis Redding, the past can become the future and the present does not seal itself off from its past. The art of sampling and remixing works within this logic to produce new sonic experiences and forms of art in friction with notions of individual property. Authorized remixes, such as those commissioned by record labels and those unauthorized remixes found on mixtapes and on radio shows, pose special challenges to archival description and attempts, especially as the obscurity of some hip-hop samples requires significant effort to uncover. Archiving authorized and unauthorized remixes in generous ways might be possible by leveraging the specialized skills of music librarians and archivists.

Remixing knits illegality, technological subversion, and musical experimentation together. With origins and antecedents in both disco music and dub, remixing is a core aesthetic feature of contemporary popular music, including hip-hop.<sup>5</sup> Following Eduardo Navas's definition, remixing is "the activity of taking samples from pre-existing materials to combine them into new forms according to personal taste."<sup>6</sup> Remixing has many similarities with sampling. Both refuse to accept the manufactured obsolescence of "old" music and both utilize existing recorded music in an effort to create new music. Remixes work through memory, nostalgia, and popular songs to recontextualize and reinvent a particular sound or song. Yet, as David Grunkel reminds us and as Biz Markie's failed court case demonstrates, remix artists and sampling practices are in clear violation of copyright laws.<sup>7</sup>

Although the practice of unauthorized sampling and remixing disturbs intellectual property concerns of Western economies and urges a re-evaluation of the notion of the author, the remix is a generative possibility within the archival sciences, providing the opportunity to link together songs, artists, and audio samples from disparate sources. Such linking of a hip-hop song or remix undoes narrow understandings of the genre and enhances the purview of researchers. Hypothetically speaking, assigning a data management system, developing a knowledge graph, and linking data across the web become possibilities to deal with remixes in archival collections and open up robust options to offer researchers a relational understanding of hip-hop's music production process. This potential archive of deep sonic connections already exists on sample focused websites such as whosampled.com, whose academic pro version boasts more than 400,000 songs. Further, linked data projects, such as Linked Jazz (<http://linkedjazz.org/>) feature a dedicated

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<sup>5</sup> Michael E. Veal, *Dub: Soundscapes and Shattered Songs in Jamaican Reggae* Middletown (Middletown, CT: Wesleyan University Press, 2013).

<sup>6</sup> Eduardo Navas, *Remix Theory: The Aesthetics of Sampling* (Vienna, Austria: Springer, 2012), 65.

<sup>7</sup> David J. Gunkel, *Of Remixology: Ethics and Aesthetics after Remix* (Cambridge, MA: MIT Press, 2016).

team of professional archivists working within the parameters of the library sciences. Hip-hop and popular music's use of samples and remixing offer the archival sciences the interesting challenge of discovering and linking a diverse array of samples. For example, it was not uncommon for the production team behind Public Enemy's music, the Bomb Squad, to utilize hundreds of samples on one album. The implications for archiving this work are daunting.<sup>8</sup> Bringing an archival sensibility to sampled and remixed work might mean linking these songs to their originally sampled songs, and expanding or disrupting categories like genre, time period, and author.

Scholars in the early 2000s focused on the illegality of sampling or remixing on the infringement aspect of remixing.<sup>9</sup> Their focus on copyright misses the affective impact which induces hip-hop artists to step outside the binary of legal and illegal artistic production—the legally sanctioned language of artist and creative. Copyright transformed the recorded album and placed on centre stage the DJs and their various technical innovations and abilities.

Samples that have not cleared copyright, and more specifically remixed music, trouble and make ambivalent the concept of the author, a central linchpin in organizing music for market consumption. With Barthes debating the death of the author in 1967 and Foucault wondering in his 1969 lecture "What is an Author?" the remix's troubling of the concept of the author in the digital era is ripe with potential.<sup>10</sup> Troubling the concept of the author disrupts the hegemony of the cultural industries to organize, stifle, and control artistic and cultural production. DJs in disco and dub more than a decade prior to hip-hop have been creatively destroying the authority and power of the author, creating the kinds of dancefloor (and boardroom!) chaos that allows artists to delve deeper into their creative reservoirs and invent music geared towards audiences rather than solely towards industry.

### ***The Unauthorized & Ephemeral Remix + Mixtapes***

With the advent of mixtape, DJs regularly remixed songs and distributed them on cassette. On mixtapes, unauthorized remixes were artistic statements by DJs, often either loosely connected or entirely disconnected from the infrastructure offered by record labels. Infrequently, DJ remixes

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<sup>8</sup> Kembrew McLeod, "An Oral History of Sampling: From Turntables to Mashups," in *The Routledge Companion to Remix Studies*, ed. Eduardo Navas, Owen Gallagher, and xtine burrough (New York, NY: Routledge, 2015), 91.

<sup>9</sup> See Lawrence Lessig, "Free(ing) Culture for Remix," *Utah Law Review* 4 (2004): 961; Lawrence Lessig, *Remix: Making Art and Commerce Thrive in the Hybrid Economy* (New York, NY: Penguin, 2008); Graham Reynolds, "A Stroke of Genius or Copyright Infringement: Mashups and Copyright in Canada," *SCRIPTed: A Journal of Law, Technology and Society* 6, no. 3 (August-December 2009): 639.

<sup>10</sup> John Logie, "Peeling the Layers of the Onion: Authorship in Mashup and Remix Cultures," in *The Routledge Companion to Remix Studies*, ed. Eduardo Navas, Owen Gallagher, and xtine burrough (New York, NY: Routledge, 2015), 306-19.

found on mixtapes and thus often unauthorized become licensed and authorized recordings. The DJ Ron G remix of Mary J. Blige's "Be Happy" is one of these infrequent moments.<sup>11</sup> Although unauthorized remixes in hip-hop culture sit at the edges of legality and thus pose challenges to their fit in institutionalized archives, there are a couple of ways to reimagine the unauthorized remix. First, remixes such as the *More Love* project sample material that is too costly to get cleared. A project such as this is built around the hugely successful careers of Drake and Sade. Obtaining clearance to sample or remix these works from record labels is a long and potentially expensive endeavour with the existence of no standard rates to use sampled materials. DJs and producers are at the whim of individual labels and their lawyers, so that even an estimated cost of clearing samples is an unregulated and subjective endeavour. *More Life* features the use of both Sade and Drake vocals over instrumentals that do not belong to each of these artists. This mixtape created by DJ Vacations features five tracks which alternate between Sade and Drake vocals, mashing together themes and concepts from each artist and titling each song as a riff on original song titles.<sup>12</sup> For example, a track titled "Can't Cherish Everything," is a mashup of Sade's iconic "Cherish the Day" with Drake's lyrics on "Can't Have Everything." These five tracks provide an unfiltered window into artists' creative impulses that are not in relation to a record label's market driven desires but more reflective of the creative and artistic priorities of DJ Vacations. These samples, even when violating copyright, actually develop and expand audiences, particularly of young people who are building collections of music already bound by the algorithmic regimes of Spotify and Apple Music.

Remixes, and especially mashups, encourage a less rigid notion of genre, highlighting the role of industry in organizing how we engage and consume music but also illuminating the social fabrication of these categories. By being more generous with categorizing music, embracing a sense of multiplicity might seem to go against the notion of a category, but does open up more ways for researchers to analyze music in both institutional and community-based music archives. Black musical forms do not always lend themselves to genre classification in any neat way; this slippiness can frustrate researchers who dig through institutional archives. For both community/DIY archivists and institutional archivists diverting from the categories assigned by the music industry might prove useful, not just for those interested in disrupting the logic and metrics of record labels and the music industry but also for those artists and non-academic researchers invested in other kinds of non-commercial perspectives and possibilities.

Part of the "good trouble" remixes create is that they provide a clear line of sight to Europe's limited and provincial notions of culture which form the basis of the creative industries. Every remix, such as the more than 200 versions of songs using the "*Under Mi Sleng Teng*" riddim produced by Jamaican producer and former Toronto resident Prince Jammy, signals artistic and

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<sup>11</sup> DJ Ron G was one of the earliest remix innovators in New York City's robust mixtape scene. He has been called the "Remix King" by notable scholar Jared Ball.

<sup>12</sup> More information on the *More Love* mixtape can be found at <https://www.datpiff.com/Drake-x-Sade-More-Love-mixtape.846124.html>.



aesthetic ideals that neither validate nor reproduce the values and tastes of middle-class Europe. The musical genres, recording production techniques, and sonic innovations from Jamaican sound system culture do not reference Europe in its ontology. As Dick Hebdige made clear in his 1987 book, *Cut 'n' Mix: Culture, Identity and Caribbean Music*, “nobody owns sound.”<sup>13</sup> European values of property ownership do not hold the same weight in the sonic realm, and one could argue that the sonic and the oral have been primary arenas that continuously reject the notion of individual property rights and the values embedded in European enlightenment thought, such as autonomy. The antecedents of remix culture, emanating from Jamaican sound system experiments and American disco clubs, never rested neatly within the existing paradigms of culture legally enforced by governments.

The practice of remixing embraces difference, otherness, and the past, and is embedded within a copyright regime whose goal is to “promote the progress of useful arts.”<sup>14</sup> Remixing reflects a modality of human behavior (by DJs and producers) that pivots on a paradigm of value divergent from the music industry and the intellectual property rights regime. It is therefore essential that archives collecting hip-hop mixtapes, remixes, and source samples attend to how these works transform black cultural life, or disrupt mainstream/dominant culture, or risk black death in the archive, historically the role of this colonial institution in Black life.

### *The Mixtape*

Mixtapes arose out of the numerous innovations of hip-hop culture in the mid 1970s. Emanating out of hip-hop, mixtapes became part of how new music was circulated and how DJs promoted their skills, originally within hip-hop but eventually expanding into other genres like jungle, house, and R&B. Mixtapes are interesting because they cross many thresholds: as marketing tools for labels, as a DJ's business card, and at times as a courting tool in relationships. They are ephemeral and often are treated with minimal care and with little resale value. As an archival format, mixtapes embody ephemeral aspects of hip-hop culture such as vernacular, spoken word/broadcasting techniques as well as DJing techniques. Most importantly, mixtapes are home to unauthorized remixes and expose us to interesting/unauthorized sampling as a hotbed of copyright infringement. As almost all mixtapes were not authorized by record labels, except for the notable few in the Canadian context where DJ Mastermind's *Street Legal Vol. 50* was released by Virgin Records and Baby Blue SoundCrew's *Private Party Collector's Edition* was released by Universal Records. The 1999 mixtape bust in Toronto, in which record shops had their mixtapes confiscated and were

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<sup>13</sup> Dick Hebdige, *Cut 'n Mix: Culture, Identity and Caribbean Music* (New York: Routledge, 2003), 130.

<sup>14</sup> U.S. Copyright Office “Copyright Law: Preface.” As cited in John Logie, “Peeling the Layers of the Onion,” 299.

charged with distribution of copyrighted materials, evidenced the increasing popularity of mixtapes in this city.<sup>15</sup>

This tension of the illegality of mixtapes obscures the other ways in which they might be important to a music scene: the development of DJs and their audiences and the sonic innovations embedded in these cassettes. For example, Marisa Parham's analysis brings us closer to understanding the intimate connections between mixtapes and sampling as she describes "the DJ using two turntables to disaggregate songs into discrete soundbytes so that they might be used *as if* they were digital, isolating out samples and breaks so that old texts could be made newly resonant with always present futures."<sup>16</sup> DJs offer much in the way of theorizing music outside of the constraints of what ethnomusicologist Michael Veal calls "Westernized musical thinking."<sup>17</sup> Archivaly, mixtapes offer much more than the content of the songs recorded on the cassette or compact disc. They exert significant influence on their local communities, such as building a scene or increasing exposure for local artists. The aesthetic innovations of each mix hold the potential to dislodge audiences from a linear market orientation of new songs and reinforce an audience's sense of place and belonging by celebrating a specific locale or region or introducing new techniques to the aspiring DJs and producers.

I will examine aspects of three different mixtapes, focusing on how they speak to concerns around preservation and the priorities of archivists, both in institutions and in community archives. Further, I will suggest that the way we envision the preservation of Afrosonic innovations, such as sampling, remixes, or mixtapes, may lead to a more thoughtful archival practice to come.

### ***Soul Controllers Reggae Meets Hip-Hop vol. 8***

In the eighth edition of their wildly popular *Reggae Meets Hip-Hop* mixtape series, Toronto DJ crew the Soul Controllers offered an exemplary remix mixtape. Focusing on their award-winning *Reggae Meets Hip-Hop* series helps us grasp the influence of the riddim method in the Caribbean diaspora.<sup>18</sup> In 2003, the Soul Controllers won a Justco Award for their mixtape *Reggae Meets Hip-*

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<sup>15</sup> Celine Wong, "Toronto Stores Raided for Mixtapes," *Rolling Stone Magazine*, (October 7, 1999), <https://www.rollingstone.com/music/music-news/toronto-stores-raided-for-mixtapes-76641/>.

<sup>16</sup> Marisa Parham, "Sample | Signal | Strobe: Haunting, Social Media, and Black Digitality," in *Debates in Digital Humanities 2019*, ed. Matthew K. Gold and Lauren F. Klein (Minneapolis, MN: University of Minnesota Press, 2019), 104.

<sup>17</sup> Veal, *Dub: Soundscapes and Shattered Songs*, 16.

<sup>18</sup> For more on the riddim method, see Peter Manuel and Wayne Marshall, "The Riddim Method: Aesthetics, Practice, and Ownership in Jamaican Dancehall," *Popular Music* 25, no. 3 (October 2006): 447-70.

*Hop Vol. 8*, shining a light on their innovative mixing abilities and remixes in which three black musical genres were blended and remixed into one avant-garde sonic experience.

In a completely different direction than many mixtapes, which often promote new singles, the series *Reggae Meets Hip-Hop* distinguished itself by focusing on bending (mixing) and blurring the boundaries between hip-hop, R&B, and reggae music. Each mixtape volume included a variety of instrumentals from all three genres, mixed with vocals from a different genre in unpredictable and previously unheard ways. Blending the instrumental and a capella of these various genres, the Soul Controllers extended and evolved the riddim method by mixing multiple instrumental tracks under a capella vocals, a complete inversion of this DJing technique.

The Soul Controllers start off the mixtape with reggae superstar Beenie Man's lyrics from "Row Like a Boat" mixed into the instrumental for Beyonce's "Crazy in Love" which runs for approximately 30 seconds before a new instrumental is introduced. Unlike the riddim method, in which the continuity of the same riddim plays for an extended period of time, the Soul Controllers maintain the vocals of the track and mix in another instrumental. Beenie Man's "Row Like a Boat" a capella is made to flow over seven different instrumentals as the Soul Controllers continuously blend successful instrumentals into the mix. In the diaspora, without direct access to the plethora of artists who might add their voices to a riddim in the Jamaican context, the digital copy of an a capella is made to suffice. The compositional strategy of Volume 8 flips the riddim method, promoting the DJ's mixing skills and song selection by frequently switching the instrumentals while maintaining one artist's lyrical flow. The shortened length of each instrumental added to the mix, sometimes lasting a couple of seconds, urges the audience to attune itself more fully to the voice element of the song, which remains constant as instrumentals are frequently changed.

From an archival perspective, the historical timing of the mixtape is significant, and if we are to take seriously the completeness of a sound archive item, as Sergio Canazza suggests in his concern for ethnic sound archives, two considerations should accompany this mixtape's description in an archive.<sup>19</sup> The previously mentioned mixtape raid of October 1999 meant the Soul Controller's mixtape innovations occurred despite the heightened awareness of mixtape's illegality. Volume 8, arriving four years after the mass disappearance of mixtapes in Toronto, provides important context for the sound crew's success, which clearly reached beyond Toronto's borders. Secondly, the quickness of mixes, the precision of a capella voicings, and the timing of the entire mixtape composition were achieved beyond the merely analogue technologies available in 2002 and 2003. CD mixers were not widely popular with hip-hop DJs, so when a hip-hop DJ mixed a vocal into a track faster than could be cued using a stylus, it becomes clear that a mixture of analogue and

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<sup>19</sup> Sergio Canazza, "The Digital Curation of Ethnic Music Audio Archives: From Preservation to Restoration," *International Journal on Digital Libraries* 12, no. 2-3 (August 2012): 121-35.

digital technologies were being leveraged. The kinds of innovative mixes achieved before the arrival of industry standard digital vinyl systems, Serato and Traktor, are exemplary and should be noted.

### *From Toronto to the T-Dot*

In my own crew's mixtape from 1999, one lost to the mixtape bust, there exists a way to capture and articulate how sonic innovations indebted to Jamaican sound system culture evolved in the Toronto context. Titled *T-Dot's Tightest*, the project was conceived both as homage to local talent (always in the shadow of American media imperialism) and as a promotional tool of my up-and-coming sound crew. At the time, Canadian hip-hop artists were producing high-quality music and collaborating with talent in the American South, but in our minds, we still had much to prove. Thus, our contribution, as we saw it, was to create a mixtape that only featured Toronto artists. At the time, we had a weekly radio show at CHRY 105.5FM. We received all the promo records for the clubs and often bought much of the locally produced vinyl or had the show serviced with Canadian content. Our CRTC minimum-mandated Canadian talent of 35% was often not reached regularly on our shows. Individual DJs' open format selection sought to avoid repeating the same tracks each week.<sup>20</sup> Playing Canadian music was the DJ's prerogative and as aspiring tastemakers our agreement on the best local tracks meant we played specific tracks and did not play many others.

On *T-Dot's Tightest*, a cassette that did not win any international awards or local attention, there still exists much nuanced analytical possibility despite its being literally erased from stores. I want to draw attention to an extension of the Jamaican dubplate system and the way in which DJing techniques can be archived. To open the B-side of the cassette, we asked two local emcees to do a dub of a very popular Beatnuts track called "Off the Books" released in 1999. These emcees, Monolith members, Grimace Love and Spidahman, rhymed over the Beatnuts instrumental. In classic dubplate fashion their rhymes praised around our sound crew similarly to how reggae artists cut an original track for a sound system.<sup>21</sup> This technique involves mimicking much of the same styling as the original track and adding phrases and words that detail the specialness of the DJ or sound system. Without access to digital editing software, we booked time at private studios in Toronto's Beaches neighbourhood and paid an hourly rate.

The dubplate technique has been central to the development of the Jamaican music scene. Across a number of genres, including lovers of rock, dub, and dancehall, the dubplate process has been one of the more unique aspects of the island's musical culture. At the time, we did not see the dub we recorded as an aberration of a Jamaican tradition but regarded it as an extension and a core part of

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<sup>20</sup> In Canada, the CRTC is a federal organization that dictates how much Canadian content should be played by broadcasters. Amongst the ministry's many concerns, it is safe to say the protection Canadian identity and its celebration are long-standing (decades-long) concerns.

<sup>21</sup> Joshua Chamberlain, "So Special, So Special, So Special: The Evolution of the Jamaican 'dubplate'," *Jamaica Journal* 33, no. 1-2 (December 2010): 20-28.

defining ourselves as a sound crew. I mention these behind-the-scenes nuances to help us think about archival description and categorization that align with the ideas and values that are part of Black musical cultures--hip-hop and reggae in this specific context. What this might mean is imagining sonic innovations as a potential way to organize and search for materials which might not neatly fall into existing categories, categories that are generic enough to provide wide applicability but far too narrow to be attentive to musical practices outside the European imagination. The metadata strategies around capturing dubplates in an archive are yet to be imagined.

One other aspect of our *T-Dot's Tightest* cassette is the element of DJ scratching found on multiple sections of the project. Listening carefully to the transition mixes and the DJ scratch techniques opens up organizational categories that could make it easier to search for these techniques in an archival collection. Further, for those learning to DJ or analyzing DJ compositional structures, the analogue capabilities of vinyl recordings captured on cassette demonstrate how specific scratches, such as transformer, baby scratches, and stabs, are, in their intensities and various velocities, historical markers (B-Side Track 3). With digital DJ interfaces becoming an accepted standard after 2006, the quickness of a capella remixes, mixed transitions, and scratching rapidly increased. Compositional strategies and the demonstration of scratching techniques on mixtapes transform dramatically, as foreshadowed in Vol. 8 of the Soul Controllers *Reggae Meets Hip-Hop* mixtape series. The DJ decides to end track two using an echo fade technique and brings back the introductory bars of track three. He utilizes repetition by bringing back the lyric "LA to Toronto" on the Saukrates' collaborative track with LA's Xzibit, "Keep it Movin,'" relying on manually rewinding each vinyl recording and timing the release of the cross fader. These techniques are very much the analytical terrain of DJs with lived experience of working with vinyl recordings and should not be excluded from the archival record.

### ***Black Death in the Archive: DJ Screw***

In Houston in the late 1990s, DJ Screw was reaching the pinnacle of his career after producing hundreds of mixtapes for nearly a decade. DJ Screw produced individual mixtapes when requested by a member of his community. Individuals requested mixtapes for special graduation celebrations, as gifts for someone special, and for inclusion of their own music within a mix with other artists.<sup>22</sup> DJ Screw became known for his unique skill for mixing records, a technique referred to as "chopped and screwed." His method involved slowing two copies of the same record down so that the pitch and tone of the song became almost unrecognizable. The result of DJ Screw's chopped and screwed technique is that commercial radio songs often optimally created to be around three and a half

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<sup>22</sup> Lance Scott Walker, "DJ Screw: A Fast Life in Slow Motion," *Red Bull Music Academy* (May 20, 2015), <https://daily.redbullmusicacademy.com/2015/05/dj-screw-feature>.

minutes became five- and six-minute-long affairs.<sup>23</sup> The slower pace of his mixtapes became legendary in Houston and much of the American South and worked to loosen a direct industry connection between DJ Screw's mixtapes and the market-orientated desires of record labels that sought to capitalize on the DJ's massive popularity. Like the art of sampling, DJ Screw's mixtapes-- and mixtapes in a much more general sense--refuse a chronology and linearity that does not meet a DJ's aesthetic choices. The past, present, and future are reshaped by the DJ whose desire to reengineer time, sound, and music speak to a sense of agency and creativity fostered by hip-hop's subversive sonic explorations.

One can only speculate about the kinds of behaviour-inducing effects of DJ Screw's mixtapes or a Pete Rock sample, but it is in this speculation where Black life's audibility becomes productively disruptive.<sup>24</sup> Outside of market time, beyond the optimal three minute and 40 second length of popular music, audiences sought aural pleasure unaligned with the dominant culture's desires for consumption. DJ Screw's mixtapes, often produced as one-offs, resisted a mode of commodification that reflected the mainstream music industry but not regularly producing duplicates, and by decidedly transforming the pitch and tempo of the songs he mixed on his cassettes.<sup>25</sup> DJ Screw's practice of creating "chopped and screwed" mixtapes and his refusal to sign multiple record deals suggests his engagement in hip-hop culture was more than a tactic to gain entry into mainstream society.<sup>26</sup> Until his untimely death in 2000, DJ Screw produced more than three hundred mixtapes, many of them one of a kind, made-to-order cassettes at the request of community members. An archive of his mixtapes followed his death. The passing of several other members of the Houston hip-hop community eerily haunt the archival efforts in Houston, reminding us of the historical connections between black death and colonial archives.

Yet with hundreds of mixtapes in existence, fewer than two dozen are housed at the University of Houston's hip-hop archive.<sup>27</sup> While such low numbers might appear to be a failure in building the University of Houston's hip-hop collection, there is a great deal more signified by this low number of holdings. In making mixtapes on demand and by distributing them hand-to-hand, DJ Screw

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<sup>23</sup> Mathew K. Carter, "All Day in the Trey-Fold: Sound, Objecthood, and Place in the Mixtapes of DJ Screw," (PhD Diss., City University of New York, 2020), [https://academicworks.cuny.edu/gc\\_etds/3982/](https://academicworks.cuny.edu/gc_etds/3982/).

<sup>24</sup> Pete Rock is an iconic hip-hop producer whose influence on hip-hop music in the 1990s and 2000s has been immensely influential, with the late J Dilla citing him as an inspiration. Pete Rock rose to critical acclaim after completing high-profile (authorized) remixes for Public Enemy and House of Pain. In partnering with CL Smooth, Pete Rock formed a group called Pete Rock & Cl Smooth and produced well received albums, *Mecca & The Soul Brother* in 1992, *The Main Ingredient* in 1994, and the E.P. *All Souled Out* in 1991.

<sup>25</sup> Aram Sinnreich and Samantha Dols, "Chopping Neoliberalism, Screwing the Industry: DJ Screw, the Dirty South, and the Temporal Politics of Resistance," in *Hip-Hop Theory: Time, Technology, and the 21<sup>st</sup> Century*, ed. R. Christopher (Minneapolis, MN: University of Minnesota Press, forthcoming).

<sup>26</sup> Walker, "DJ Screw: A Fast Life in Slow Motion."

<sup>27</sup> This number was as of my visit to the archive in December 2019. There is a strong likelihood that more tapes have been added, as they are regularly being rediscovered by the public.

refused aspects of the commercial music industry and the commodification (through mass production and replication) of his mixtapes. By remaining outside the music industry, DJ Screw cultivated a connection to his art, his locality, and his fans that could not be undermined by the logic of the market and the practices of the industry. The hundreds of mixtapes not in the archive point to the human connections, built by DJ Screw's fiercely independent ways, that appear incompatible with the ability of an archive to collect, centralize, and make static these mixtapes that exceed commodity status.

The process of digitizing DJ Screw's mixtapes (both at the storefront and the university archive) is currently underway and presents opportunities to capture and archive aspects of hip-hop DJ aesthetics. Importantly, the storefront which sells DJ Screw memorabilia is also a site where his cousin, the store owner, digitizes old mixtapes at the store. Members of the public regularly walk into the shop with old cassettes, and the store develops the track listing, digitizes the cassette, and repackages it for sale. While somewhat obscuring the DJ's aesthetic legacy, this sort of aftermarket commodification of DJ Screw mixtapes, including the sale of drinks, t-shirts, and towels, demonstrates how far removed from the daily workings of the music industry DJ Screw chose to remain. Further, despite operating as a distribution outlet for DJ Screw memorabilia, the storefront, home to hundreds more mixtapes than the University's archive, also provides the opportunity for researchers and scholars like myself to view more than three hundred and forty playlists from the mixtapes on hand. In the digitizing and cataloguing of hundreds of mixtapes, in the case of DJ Screw or the Mixtape Museum, the opportunity exists for researchers to adopt practices from the digital humanities to explore how power, geography, gender, and race are situated within mixtape cultures.

### ***Conclusion: @ Stake in Archiving Hip-Hop***

The short description of these three mixtapes is not meant to be an exhaustive musicological investigation. Rather, these three cassettes are simply openings to further explorations of how archival work might reckon with Afrosonic innovations such as the riddim method, various DJ techniques, like "chopped and screwed," and the ways in which black death might haunt archival practice. Examined through an archival sensibility, mixtapes, sitting adjacent to the recording industry, can be thought of as historical counternarratives to the dominance of the commercial music industry.<sup>28</sup> Through their innovative DJ techniques, distribution methods, and remix practices, mixtapes in an archival sense can do much more than signal the legal boundaries of contemporary

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<sup>28</sup> Jennifer L. Morgan, "Archives and Histories of Racial Capitalism: An Afterword," *Social Text* 33, no. 4 (December 2015): 153-61.



copyright regimes. The level of attentiveness called for here is one way to continue to humanize the archival sciences in ways that mitigate antiblackness and offer new strategies to preserve Black life.

Given histories of colonialism, death, and the exercise of power via state and other institutional archive, hip-hop archives cannot be imagined as neutral storehouses of “facts” and documents about hip-hop cultures. Instead, hip-hop archives need to be imagined as homes to the possibility of counternarratives, sites where we can, according to Katherine McKittrick, “name the violent displacement of black cultures...”<sup>29</sup> Accordingly, McKittrick believes “this must be done by both noticing and undoing the compulsion to inhabit safe and comfortable places within the very system that cannot survive without anti-blackness.”<sup>30</sup> As Ghaddar and Caswell advocate for a decolonial praxis within the library sciences, hip-hop archives sit on a precipice where knowledge production about Black and racialized lives is poised to emerge in an ethical justice-oriented fashion, if the digital humanities and archival sciences can decolonize itself into an intersectional field.<sup>31</sup> Hip-hop archives, if operating through a decolonial praxis, as Ghaddar and Caswell urge, provide an opportunity to give Black life a different kind of future within the archives—a life whose multiplicity diverges from the singularity of racial representational regimes foisted upon the diasporic African. The proliferation of digital archives presents a promising opportunity to move away from the problems of access to brick-and-mortar archives, with “rogue” practices of collecting, remixing, and sharing archival materials, ignoring or rewriting some of the rules of archiving on the internet.<sup>32</sup>

Popular hip-hop music is easily detached from its local circumstances and packaged for national consumption. Posters, oral histories, and mixtapes are other items that reverberate with the pulse of a local scene—and they balance out the easily commodified status of music tracks, illuminating those historical figures whose contribution to hip-hop culture in their city does not translate commercially. If hip-hop archives can equally focus on all elements of the culture beyond the commercialized music known in American suburbs, this allows for a more holistic documentation and preservation of the culture. Such expansiveness might draw from artists whose influence or impact might not be tied to commercial, market, or national success or who may not be highly visible in consumer culture. Traditionally, archival preference has been towards those deemed highly influential, the powerful, or those victorious in struggles. Given these terms, it would be unlikely to find a celebration of a local hip-hop artist’s legacy if they did not achieve national stardom. In some of the archival efforts at Tulane, University of Houston, Seattle, and the

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<sup>29</sup> Katherine McKittrick, “Mathematics Black Life,” *The Black Scholar* 44 No. 2 (Summer 2014): 19.

<sup>30</sup> *Ibid*, 19.

<sup>31</sup> J.J. Ghaddar and Michelle Caswell, “‘To Go Beyond’: Towards a Decolonial Archival Praxis,” *Archival Science* 19, no. 2 (June 2019): 71–85

<sup>32</sup> Abigail De Kosnik, *Rogue Archives: Digital Cultural Memory and Media Fandom* (Cambridge, MA: MIT Press, 2016).

Massachusetts hip-hop archives, local artists are celebrated with equal vigour as mainstream stars, evolving the archival preference that privileges the dominant men of the past.<sup>33</sup>

When the glossiness of the popular does not become a centrepiece of a hip-hop collection, this allows for an analysis of more than the signifying practices of a local hip-hop community. It allows us to see hip-hop artists, especially those who resonate locally but not commercially (and thus internationally), as more than commodities feeding a market's desires. As Caribbean philosopher Sylvia Wynter urges critics to claim an "ethnic" or cultural tradition to "repress the dialectical nature of socio-culturally 'countering' aspects of the signifying practices of films themselves," hip-hop archives focused on their local scenes can assist in moving away from the dominant discourse's dialectical trap, of high/low brow, celebrity/nobody, powerful/marginalized which only serve to reproduce the status quo.<sup>34</sup> Black humanity becomes audible and palpable when hip-hop culture attends to local environments and develops signifying practices that furnish a local context with more livable relations—a sense of "peace, love and having fun" in which aesthetic and creative labour dislodge the values of hierarchical ordering that pervade the ideologies that underpin the labour market.

A robust engagement with the possibilities of hip-hop culture potentially interrupting the violent classificatory systems that underpin the practice of archiving means drilling down to the myriad of unexcavated possibilities embedded in artistic practices of sampling, remixing, and mixtapes. Attention to hip-hop's hyperlocalness is one way to move beyond privileging the nation in archival practice, as we know the nation as a colonial formation has not been an innocent organizing tool, especially for racialized populations. Mixtapes, in their local circulation, allow us to grasp detailed moments and textures, in both analogue and digital realities, and can speak back to and against dominant narratives. If hip-hop, and the archives created to preserve this culture, might offer the archival sciences anything, it may be the opportunity for new modes of asserting and inserting Black living into how we archive.

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<sup>33</sup> See The NOLA Hip- Hop and Bounce Archive, <https://digitallibrary.tulane.edu/islandora/object/tulane:p16313coll68>; the Seattle Hip-Hop Archive, <https://guides.lib.uw.edu/hiphop206>; The University of Houston Special Collection, [https://findingaids.lib.uh.edu/agents/corporate\\_entities/12](https://findingaids.lib.uh.edu/agents/corporate_entities/12); and the Massachusetts Hip-Hop Archive, <https://umb.libguides.com/hip-hop>.

<sup>34</sup> Sylvia Wynter, "Rethinking 'Aesthetics': Notes Towards a Deciphering Practice," in *Ex-iles: Essays on Caribbean Cinema*, ed. Mbye B. Cham (Trenton, NJ: Africa World Press, 1992), 264.

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## Lucie Brosseau : Musicothécaire de Les Violons du Roy (orchestre de chambre) et La Chapelle de Québec (chœur de chambre)

By Robert Sutherland, Patrick Lo et Wei-En Hsu

### Résumé

Lucie Brosseau a poursuivi ses études au Conservatoire de musique du Québec à Québec et à Montréal, où elle a obtenu des prix en alto, en musique de chambre et en histoire de la musique. Elle a ensuite complété une maîtrise en interprétation (alto) à l'Université Laval. Membre de l'Ensemble Anonymus de 1991 à 2001 et spécialisée en musique médiévale à la vièle à archet lors de stages avec l'Ensemble Sequentia de Cologne, elle s'est aussi produite avec plusieurs ensembles dont l'Orchestre National des Jeunes du Canada, l'Orchestre symphonique de Québec, l'Ensemble instrumental de Trois-Rivières, l'Orchestre de chambre de Radio-Canada, l'Orchestre de Trois-Rivières, la Sinfonietta de Radio-Canada, l'Orchestre de chambre Gilles Auger, le Quatuor de l'Association de musique actuelle de Québec et l'Ensemble Galia. Elle a occupé un poste d'enseignement de l'alto au Cégep de Sainte-Foy de 1986 à 2017 et enseigne toujours le violon et l'alto en cours privés.

Depuis 2002, Lucie Brosseau est musicothécaire des Violons du Roy et de La Chapelle de Québec. Elle y a également occupé les fonctions de directrice du personnel musical (2009 à 2011) et responsable du volet pédagogique (2005 à 2015).

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Robert Sutherland, ancien bibliothécaire en chef du Metropolitan Opera, a été actif en tant qu'éditeur musical, copiste et graveur, a servi trois mandats en tant que président de la Major Orchestra Librarians' Association et coordonne le jugement des Paul Revere Awards pour l'excellence graphique au nom de Music Publishers Association of the United States.

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## ***Introduction et entretien***

Les Violons du Roy (LVDR) est un orchestre de chambre basé dans la ville de Québec, au Québec. Étant en résidence au Palais Montcalm, Maison de la Musique, à Québec où sont présentés la majorité de ses concerts, LVDR se produit également régulièrement à Montréal à la Maison symphonique (Place des Arts) et à la Salle Bourgie (Musée des beaux-arts de Montréal). LVDR est régulièrement invité à participer aux plus grands festivals d'été du Québec dont le Domaine Forget, le Festival de Lanaudière et Orford Musique. LVDR a été fondé par Bernard Labadie en 1984. Son successeur est Jonathan Cohen, nommé en 2018. Le nom de l'ensemble s'inspire du célèbre orchestre de la cour royale française du XVII<sup>e</sup> siècle Les Vingt-quatre Violons du Roi. LVDR joue sur des instruments modernes, mais leur fréquentation des répertoires baroque et classique est influencée par les mouvements contemporains de renouveau dans l'interprétation de la Musique des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles, notamment en utilisant des copies d'archets d'époque pour les instruments à cordes et en utilisant peu de vibrato. En 1985, un chœur affilié à LVDR est fondé par Bernard Labadie, sous le nom original d'Ensemble vocal Bernard Labadie. En 1991, l'ensemble change de nom pour La Chapelle de Québec (LCDQ). LVDR a enregistré commercialement pour les labels Dorian, Warner Classics, ATMA Classique et Analekta (entre autres).

Née dans une famille de musiciens amateurs, Lucie Brosseau a étudié l'alto, la musique de chambre et l'histoire de la musique au Conservatoire de musique de Québec, puis a obtenu un baccalauréat en éducation musicale, ainsi qu'une maîtrise en interprétation musicale à l'Université Laval. Lucie Brosseau est musicothécaire pour LVDR et LCDQ depuis 2002. Dans l'entrevue qui suit, en plus de discuter du vaste et unique répertoire de LVDR, Lucie Brosseau explique également le rôle interchangeable du chef d'orchestre et du premier violon pour un petit orchestre de chambre.

### ***Auto-présentation-pourriez-vous me parler de votre éducation musicale? Par exemple, où avez-vous étudié la musique? Êtes-vous issue d'une famille de musiciens ou de professeurs de musique?***

Brosseau : Mes grands-parents paternels et maternels faisaient partie de ce qu'on peut appeler la petite bourgeoisie canadienne-française du début du 20<sup>e</sup> siècle. La musique classique faisait donc partie de leur héritage. Mon père avait accès à un violon dès son plus jeune âge, mais n'a jamais poursuivi d'études de cet instrument puisqu'il n'y avait pas de professeur dans la région où il habitait. Il a par contre suivi des cours de piano pendant plusieurs années et en a joué en amateur pour sa famille et ses amis. Du côté de ma mère, mon grand-père jouait de la flûte traversière et ma grand-mère du piano et du violon, tous deux en amateurs. La plupart de leurs douze enfants ont donc eu la chance d'apprendre la musique, tant au violon qu'au piano, à la flûte qu'au hautbois et à la clarinette. Quant à ma mère, elle avait une forte jolie voix et chantait régulièrement en chœur avec les membres de sa famille.

J'ai pour ma part commencé l'étude du piano aux alentours de mes 7 ans en cours privés. J'aimais beaucoup la pratique de l'instrument, mais un peu moins mon professeur, et ai cessé les

cours après une couple d'années. J'ai par la suite débuté l'apprentissage du violon en groupe vers l'âge de 10 ans. Un de mes oncles, marié à la plus jeune sœur de ma mère, était membre (altiste) de l'Orchestre symphonique de Québec. Il avait formé un groupe d'initiation au violon parmi les enfants et amis de la famille élargie. Nous étions donc une douzaine de jeunes de 3 à 12 ans qui se réunissaient chaque semaine pour apprendre les rudiments de la musique et de l'instrument. Au bout d'une année, le groupe s'est subdivisé et j'ai alors poursuivi avec mon frère ainsi que deux cousins. Ces derniers ont rapidement abandonné, mais j'ai tenu bon de mon côté. Lors d'une soirée familiale du temps des Fêtes vers l'âge de 16 ans, j'ai eu l'occasion de jouer sur un alto et ce fut un coup de foudre! Trois mois plus tard, je me présentais aux auditions du Conservatoire et étais acceptée dans la classe d'alto. J'y ai poursuivi ma formation musicale jusqu'aux concours en alto, en musique de chambre ainsi qu'en histoire de la musique. J'ai par la suite entrepris un baccalauréat en éducation musicale à l'Université Laval, puis une maîtrise en interprétation complétée à la même école. J'ai aussi suivi des stages de perfectionnement estivaux dans des camps musicaux et avec l'Orchestre national des jeunes du Canada.

***Avez-vous toujours travaillé dans le domaine de la bibliothéconomie de performance musicale? Pourriez-vous décrire votre cheminement pour devenir musicothécaire des Violons du Roy (LVDR) et de La Chapelle de Québec (LCDQ)?***

Brosseau : À la suite de mes études, j'ai débuté ma carrière en tant qu'interprète tout en enseignant le violon et l'alto. J'ai travaillé pendant plusieurs années comme pigiste pour différents ensembles de la région de Québec ainsi qu'ailleurs en province (Montréal, Trois-Rivières, Sherbrooke). Je me suis spécialisée pendant quelques années en musique contemporaine et actuelle, axant plus particulièrement mon travail en musique de chambre. Parallèlement, j'enseignais l'alto au Département de musique du Cégep de Sainte-Foy ainsi que dans quelques institutions scolaires, en plus de faire l'enseignement du violon et de l'alto en privé.

En 1991, à la suite d'une rencontre avec le directeur de l'ensemble de musique médiévale Anonymus, j'ai fait l'apprentissage de la vièle à archet de façon accélérée et ai rejoint le groupe à partir de l'automne de cette même année. J'ai fait partie d'Anonymus pendant 10 ans, participant aux tournées canadiennes, américaines et européennes de l'ensemble ainsi qu'à l'enregistrement de CD et d'émissions radiophoniques. J'ai aussi eu l'occasion de faire des arrangements musicaux pour l'ensemble et de perfectionner mon approche de l'improvisation.

Malheureusement, des problèmes d'arthrose se sont tranquillement installés au niveau des articulations des doigts de la main droite, puis de ma main gauche. La dextérité étant sérieusement atteinte, j'ai décidé d'opter pour un changement de carrière. Ayant toujours été intéressée par les livres et l'histoire, j'ai alors pensé à un travail dans l'édition ou à un poste de bibliothécaire. J'ai donc suivi un stage d'orientation en changement de carrière qui a validé ces choix. Toutefois, comme le hasard ou le destin fait souvent bien les choses, les deux premières offres d'emplois que j'ai consultées étaient pour des postes de musicothécaire, l'un pour le Conservatoire de Musique de Québec et l'autre pour Les Violons du Roy. Ce qui conciliait bien mes champs d'expertises et d'intérêts. J'ai postulé aux deux endroits le jour même et, après entrevue avec le directeur artistique des Violons du Roy quelques jours plus tard, décrochait le

poste à l'automne 2002.

***Aviez-vous un autre travail non lié à la musique, avant de vous lancer dans une carrière de bibliothécaire en interprétation musicale?***

Brosseau : Pendant mes années d'études au secondaire, j'ai travaillé comme gardienne d'enfants, monitrice de camps d'été ainsi que caissière dans un cinéma.

***Une majorité des membres de LVDR, d'où viennent-ils?***

Brosseau : Principalement du Québec et de Montréal, mais vous pouvez regarder de plus près ici: <https://www.violonsduroy.com/fr/les-violons-du-roy/les-musiciens/>

***Une majorité des chanteurs de LCDQ, d'où viennent-ils?***

Brosseau : Ils viennent de partout au Canada: Québec, Montréal, Hamilton, Ottawa, Toronto, Calgary. Et parfois, nous ajoutons des choristes du nord-ouest des États-Unis, car Maestro Labadie travaille également à New York et à Boston.

***Pourriez-vous donner un profil général de la majorité du public de LVDR et de LCQD, par exemple, l'âge moyen et les antécédents socio-économiques?***

Brosseau : Notre public est constitué de personnes généralement à l'aise financièrement, au niveau d'éducation assez élevé et dans une tranche d'âge aux têtes blanches (plus de 60 ans). Et nos abonnés sont fidèles et assidus à suivre nos différentes séries. Nous faisons toutefois depuis quelques années des projets spécialement conçus pour des clientèles plus jeunes ou pour les familles. La réponse est bonne et l'intérêt va en grandissant. Nous avons également un projet appelé Musiciens en herbe. Nous nous associons dans ces programmes à des organismes ou à des écoles avec spécialisation en musique pour préparer avec les élèves des concerts conjoints. Les Violons du Roy présentent seuls environ la moitié du programme. Dans le reste du répertoire, les élèves jouent avec les musiciens, idéalement intégrés dans l'orchestre et associés avec un de nos musiciens. Ils peuvent ainsi avoir un échange particulier avec ces professionnels de haut niveau et bénéficier directement de leurs conseils et de leur expérience. Ces diverses activités visent également à développer et à diversifier notre public à moyen et à plus long terme.

***Pourriez-vous décrire le processus d'embauche pour sélectionner le musicothécaire de LVDR et de LCDQ?***

Brosseau : Comme j'étais la première personne à occuper à temps plein le poste de musicothécaire pour Les Violons du Roy, le processus de sélection s'est déroulé simplement sous forme d'entrevue avec le directeur de l'administration artistique et son assistante, après envoi de ma lettre d'intention et de mon CV.

***En tant que musicothécaire de LVDR et de LCDQ, pourriez-vous décrire en détail votre description de poste et votre champ / domaines de responsabilités ?***

Brosseau : Je travaille sous l'autorité du directeur de l'administration artistique et mes principales responsabilités comprennent :

- Assure l'application du protocole de la musicothèque ;
- Établit la liste des achats, locations et prêts de partitions musicales et en estime les coûts ;
- Coordonne le travail d'annotation du directeur musical et des chefs invités et s'assure que toutes les partitions sont conformes aux attentes ;
- Soutient au besoin, à titre de personne ressource musicale, les musiciens, les chefs d'orchestre et tout autre intervenant ;
- S'assure que tout le matériel musical nécessaire à la tenue des concerts des Violons du Roy et de La Chapelle de Québec soit prêt et disponible aux divers intervenants et ce, dans les délais prescrits ;
- Assure la responsabilité de la gestion complète de la musicothèque et maintient un système d'archivage ordonné et accessible ;
- Maintient un réseau de contacts menant à l'obtention du matériel musical nécessaire à la tenue de concerts et coordonne les échanges et les prêts auprès des intervenants extérieurs ;
- Rédige les documents sources du contenu final des programmes de concerts et effectue le suivi avec tous les membres de l'équipe administrative (séries, noms des projets, dates, salles, chef d'orchestre, solistes, compositeurs, titres des œuvres, mouvements, minutages, effectifs, etc.) ;
- Établit les contacts, coordonne l'échéancier avec les rédacteurs des notes de programme et assure le suivi avec eux (date de remise, relecture, corrections, suivi des factures et des paiements) ;
- Accomplit toute autre tâche en relation avec son champ de responsabilités, qui lui est demandée par son supérieur immédiat et informe celui-ci de tout élément significatif survenant dans le cadre de son travail.

***Pouvez-vous décrire votre journée de travail typique? Y at-il jamais une journée typique au travail?***

Brosseau : Pas vraiment de journée type, ce qui fait d'après moi la beauté et l'intérêt du travail. J'essaie toutefois de toujours prendre le temps de répondre aux urgences et aux demandes des musiciens réguliers, surnuméraires, chefs et solistes dans les meilleurs délais. Je fais donc la lecture des messages dès mon arrivée au travail afin de bien planifier mes actions pour la journée et pour prévoir adéquatement la semaine et les projets à venir à court et à moyen terme.



***Pouvez-vous décrire la portée et la taille des bibliothèques LVDR et LCDQ? En ce qui concerne votre collection de partitions, jusqu'où remonte-t-elle dans le temps? Quel est actuellement l'élément le plus précieux ou le plus rare de votre bibliothèque?***

Brosseau : Le répertoire va du chant grégorien à la création d'œuvres nouvelles, souvent commandées spécifiquement pour notre ensemble. Nous avons au moins 2000 titres en banque avec une forte proportion d'œuvres de Bach, Handel, Corelli, Vivaldi, Rameau, Mozart, Haydn, Mendelssohn, Beethoven et Schubert, tant vocales qu'instrumentales.

Pour les items rares et précieux, je citerai certains arrangements originaux de Bernard Labadie, par exemple son arrangement pour cordes des *Variations Goldberg* de Bach.

***En tant que musicothécaire de LVDR et de LCDQ, quelles parties de votre travail trouvez-vous les plus gratifiantes et lesquelles trouvez-vous les plus frustrantes?***

Brosseau : Agréable pour moi et gratifiant :

- Le travail bien fait avec suffisamment de temps pour le réaliser adéquatement, je suis un peu perfectionniste.
- Effectuer des recherches de partitions ou d'éditions rares avec succès.
- Produire des versions personnalisées d'œuvres par saisie et numérisation (Finale).
- Refaire du matériel « neuf » à partir de vieilles éditions, nettoyage sur tablette (iPad)
- Produire du matériel propre et lisible pour les chefs et les musiciens
- Et au-dessus de tout, assister aux concerts, c'est la plus belle récompense.
- Les contacts avec certains interprètes et chefs invités qui sont devenus presque des amis au cours des années, c'est toujours un plaisir de les retrouver parmi nous

Frustrant, mais surtout ennuyeux :

- Vérifier le matériel utilisé précédemment pour le rendre homogène et conforme pour une nouvelle exécution. Uniformisation des coups d'archet et des annotations pour tous les pupitres, idéalement le tout doit être manuscrit et non photocopié.
- Avoir à travailler dans l'urgence, délais trop courts et presque irréalistes. Mais être fière de relever des défis.

***Bernard Labadie est le directeur fondateur de LVDR et de LCDQ, pourriez-vous nous décrire son style artistique et de travail et votre relation de travail avec lui?***

Brosseau : *Maestro Labadie est un spécialiste internationalement reconnu du répertoire des XVIIe, XVIIIe et début XIXe siècle. Il a été le chef fondateur des Violons du Roy et a été directeur musical de 1984 à 2014. Il a également fondé et dirigé le chœur La Chapelle de Québec. Les deux ensembles ont fait de nombreuses tournées, mais il a des liens étroits avec Québec, sa ville natale.*

Bernard Labadie est un musicien d'exception, son travail est très soigné, ses indications sont claires tant à l'écrit que sur les partitions ou dans son travail avec les musiciens. Ses partitions sont généralement très annotées et il réalise souvent lui-même les coups d'archet des œuvres. Quand il

en a le temps, il prend la peine de faire les annotations dans les parties séparées des œuvres majeures comme les oratorios, opéras, messes et autres. D'un point de vue personnel, il est exigeant et sait ce qu'il veut, mais sait reconnaître le travail des autres à sa juste valeur. Il est généreux, de commerce agréable et bon vivant.

***Jonathan Cohen est l'actuel directeur musical de LVDR et de LCDQ. Pourriez-vous décrire son style artistique et de travail, et votre relation de travail avec lui?***

Brosseau : La façon de travailler de Jonathan Cohen me semble beaucoup plus instinctive et spontanée. Ses partitions sont peu annotées et il s'adapte à la personnalité des musiciens en présence en allant chercher le meilleur d'eux-mêmes. Comme il dirige souvent à partir du clavier, c'est surtout son regard, son expression faciale ainsi que de subtils mouvements qui viennent unifier l'apport de chacun des musiciens de façon harmonieuse et généralement assez détendue. J'ai eu peu de contacts personnels seule avec lui depuis son arrivée avec l'ensemble mais, lors du travail d'équipe, il intervient souvent à propos et de façon amicale, claire et judicieuse.

***De nombreux petits groupes d'ensemble de chambre ou orchestres de chambre n'ont pas de chef d'orchestre ou de directeur musical permanent. Très souvent, leur premier violon agissent comme chefs d'orchestre. Avoir un chef d'orchestre / directeur musical pour diriger des ensembles comme LVDR et LCDQ - de quelle manière cela peut-il rehausser les normes générales des performances d'un orchestre de chambre, faciliter le processus de répétition et contribuer au développement continu de l'ensemble?***

Brosseau : Les musiciens des Violons du Roy apprécient la cohésion apportée par un directeur musical fédérateur. Toutefois, ils travaillent aussi régulièrement sans chef ou en formations diverses de musique de chambre, et ce, depuis plusieurs années. Cet aspect du travail ainsi que l'apport des chefs et des solistes invités favorisent le développement de toute les facettes de leur expression tant individuelle que collective. Dans cet esprit, le concertmaster peut à l'occasion diriger l'ensemble, tout comme la responsabilité peut être partagée avec d'autres musiciens du groupe. Chacun peut alors ressentir son implication réelle dans l'évolution de l'ensemble.

***Quel est votre compositeur préféré et pourquoi?***

Brosseau : Toute l'œuvre de Béla Bartók et plus particulièrement ses quatuors à cordes et ses œuvres orchestrales, pour son apport à la recherche ethnologique et son utilisation personnelle de la musique folklorique qui nous émeut et nous rejoint facilement, quelle que soit notre connaissance du langage musical. J'apprécie aussi beaucoup la couleur particulière dans son utilisation de la tierce mineure omniprésente.

### ***COVID-19 a bouleversé le monde. Comment LVDR, LCDQ et vous (en tant que musicothécaire) avez-vous fait face au COVID-19?***

Brosseau : Dans un premier temps, comme nos activités de production et nos concerts ont été mis sur pause pendant près de trois mois, sans accès à nos bureaux, le personnel administratif a été en télétravail avec tâche et salaire à 75%. Nous avons eu la chance de bénéficier de programmes de subventions nous permettant de poursuivre la planification en prévision de la reprise des activités. Nos musiciens réguliers ont aussi eu accès au salaire à 75%. Nous avons repris en partie les activités en juin en produisant des concerts à l'extérieur en formations de musique de chambre pour des publics ciblés tels des résidences pour personnes âgées ou des Centres hospitaliers de soins de longue durée. Nous avons parallèlement développé de nouvelles façons de produire du contenu numérique, avec distanciation des musiciens et réduction des effectifs. Nous avons eu la chance de pouvoir présenter quelques concerts devant public en fin d'été et au début de l'automne, mais la fermeture des salles de spectacles dès la fin de septembre nous a encore une fois obligés à redéfinir et à adapter nos programmes pour l'enregistrement de capsules, des captations et des ateliers virtuels pour les écoles. Nos musiciens réguliers ont quand même eu la chance de travailler toutes les semaines prévues à leur convention collective et sont à plein salaire – tout comme l'équipe administrative – depuis la mi-août. Évidemment, nous devons faire face à de nombreux changements de programmes, ce qui occasionne des problèmes de logistique et de gestion de stress supplémentaires. Quant aux membres de La Chapelle de Québec, qui sont considérés comme pigistes (free-lance), nous avons pu honorer leur salaire pour un concert initialement prévu pour le début de novembre, mais qui a été suspendu. Nous avons aussi réussi à quelques occasions à engager certains de nos musiciens surnuméraires habituels avec qui nous pouvons ainsi continuer de collaborer. Le principal ennui de la situation qui prévaut consiste à être privés de notre directeur musical depuis de trop longs mois, puisqu'il réside toujours à Londres et ne peut pour l'instant pas venir au Canada.

La situation financière de l'orchestre est sous contrôle et nos partenaires financiers poursuivent leur collaboration. Et grâce à l'initiative du « billet solidaire », plusieurs de nos abonnés et acheteurs de billets n'ont pas exigé le remboursement des concerts annulés. Plusieurs d'entre eux ont même fait des dons spontanés à l'ensemble, preuve de leur attachement.

### ***Pourquoi les gens se tournent-ils vers la musique en temps de crise?***

Brosseau : Par les émotions que la musique nous fait vivre, nous pouvons avoir l'impression d'être hors du temps et en contact avec la beauté, l'inspiration et l'accessibilité, sans contraintes de langages ou de cultures. La musique peut aussi nous procurer des moments d'intériorité, de calme et de paix comme de partage avec les autres.

### ***D'autres faits amusants, des histoires intéressantes et inspirantes ou des faits amusants sur (LVDR) ou (LCDQ) que vous souhaitez partager avec les lecteurs?***

Brosseau : Les événements inspirants, pour moi, comprennent:

Découverte d'une œuvre fabuleuse de Peteris Vasks, *Distant Light*, interprétée en concert par Les Violons du Roy sous la direction du violoniste Anthony Marwood comme soliste en avril 2013. Un pur moment de grâce!

Le retour de Bernard Labadie à la barre de l'orchestre et du chœur en février 2016 après sa trop longue maladie dans un programme Mozart comprenant la *Grande Messe en do mineur* et le *Requiem*. L'émotion des musiciens, des solistes, des choristes et du public était palpable.

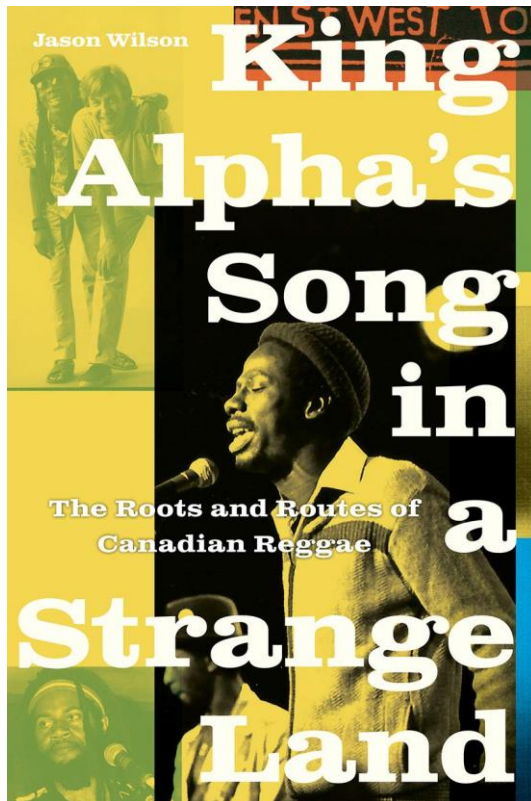
Interprétation de la *Symphonie des jouets* avec les enfants des musiciens et des membres du personnel administratif des Violons du Roy aux instruments jouets sous la direction de Jonathan Cohen en juin 2019. La préparation exemplaire, le plaisir, la complicité et la performance remarquable des jeunes artistes... et la fierté des parents sur scène.



LUCIE BROSSÉAU, MUSICOTHECAIRE DES VIOLONS DU ROY ET DE LA CHAPELLE DE QUEBEC, AU SEJOUR DU PALAIS MONTCALM – MAISON DE LA MUSIQUE. (CREDIT : NOORA HEISKANEN)



LUCIE BROSSÉAU, MUSICOTHECAIRE, DEVANT UNE PHOTOGRAPHIE (2008) DES VIOLONS DU ROY, ENSEMBLE EN RESIDENCE AU PALAIS MONTCALM – MAISON DE LA MUSIQUE. (CREDIT : NOORA HEISKANEN)



[King Alpha's Song in a Strange Land: The Roots and Routes of Canadian Reggae](#). By Jason Wilson.

Vancouver: UBC Press, 2020. 362 pp. ISBN: 0774862289.

Reviewed by Ty Hall, Carleton University

Music scholarship has progressively moved away from perceiving reggae as a homogenous conceptual category with a unidirectional evolution to embrace multi-faceted approaches that view it as a transnational hybrid. In *King Alpha's Song in a Strange Land*, professional Toronto-based reggae musician and historian Jason Wilson argues that rather than being a genre with a static mould fixed in Bob Marley's image, reggae is best understood through the lens of mobility. Tracing the roots and routes of Canadian reggae, Wilson demonstrates how music is built on a long

history of reimagining and reinterpreting texts for different places and times. This insider's look at Toronto's reggae scene during its golden era between the late 1970s and early 1990s draws on personal experience, interviews, and historical accounts for a polyvocal report of productive cross-cultural communication along Toronto's ethnic frontlines. With a nuanced account of reggae as a means for building and crossing cultural bridges, Wilson engages with issues that relate to specific notions of authenticity for a more comprehensive understanding of the genre.

The title of the book derives from the Rastafarian anthem "By the Rivers of Babylon" (1970) by the Jamaican reggae group The Melodians. Adapted from Psalms 19 and 137 and reinterpreted by artists from different backgrounds and genres all over the world, the song helps to articulate "the cyclic nature of Jamaica's people in motion" (p. 11). By the early 1970s, a number of influential reggae figures such as Jackie Mittoo and Leroy Sibbles had migrated from Jamaica to Toronto, sparking a vibrant reggae scene in the city. Canadian acts such as Messenjah, Sattalites, and 20<sup>th</sup> Century Rebels emerged in the 1980s through collaborations and interactions between Jamaican and Canadian musicians. Retracing the musical exchanges that informed the development of Toronto's multiracial reggae scene, Wilson deconstructs the faulty logic of the outmoded notions associated with reggae authenticity. This involves interrogating the discourses surrounding the genre that tend to classify it according to markers of race, ethnicity, religion, or culture without considering the ways in which musical styles develop in a dialogic manner. Reflecting on a range of



issues at the intersections of race and place, Wilson's account of reggae in Canada challenges conceptions of music, national identity, and multiculturalism.

Chapter 1 sets out to demonstrate the hybridity and heterogeneity of Jamaican music, examining some of the African and European traditions that spawned mento, ska, rocksteady, and reggae. Wilson intentionally foregrounds European and British influences that historians and ethnomusicologists have commonly overlooked to lay out a more nuanced assessment of the cultural currents flowing between Jamaica, Africa, and Britain in the early twentieth century. Chapter 2 traces reggae routes of the Black Atlantic, following the musical and cultural conversations that continued between Britain, America, and Jamaica after the Second World War. Wilson makes a convincing argument that the reimagining of musical traditions for local audiences and sensibilities has been a defining characteristic of Jamaican popular music that continued with the export of reggae in the early 1970s (p. 56). Chapter 3 takes an inventory of some of the push and pull factors that led to the wave of immigration from Jamaica to Toronto during the 1970s and 1980s to examine reggae's role in the acculturation process for Jamaican migrants. Despite the hardships and challenges of transnational migration, "Jamaica North" neighbourhoods such as North York's Jane-Finch Corridor, Kensington Market, and Bathurst's "Black Bottom" flourished across the GTA in the 1970s, setting the stage for the golden era of reggae music in Canada.

Chapter 4 examines the dynamic relationship between place and meaning with a spatial analysis and deconstruction of Toronto's reggae scene. The author traces the trajectory of "Book of Rules" (1979) by the Jamaican reggae group The Heptones, which has been reinterpreted many times over to suit local sensibilities. Chapter 5 discusses some of the commonalities between Jamaican, British, and Canadian cultures that facilitated bridge-building processes. Anecdotes and stories detailing intimate musical interactions between Jamaican and Canadian artists during reggae's golden era help strengthen the author's arguments and prove to be some of the most interesting and insightful portions of the book. In Chapter 6, Wilson deconstructs what he calls "the Marley Mould," which was adopted within the industry as a strategy for commercial success and has served as the model of an authentic reggae act since the early 1970s. With an admission that cultural mixing is never a tidy affair, Wilson directs our attention to some of the critical discussions started by reggae at the ethnic frontiers of Toronto to help create bridges to understanding.

In Chapter 7, Wilson identifies "keynote" sounds of reggae such as heavy bass frequencies, a slow tempo, syncopated rhythms, and off-beat skank guitar strumming that characterize its aural aesthetic (p. 209). The author champions bands like Sattalites, Messenjah, and 20<sup>th</sup> Century Rebels, who have embraced musical hybridity to create something new with meaningful connections to Canadian experiences and issues. While Wilson intentionally avoids defining a Canadian reggae sound, he lays out a notion of authenticity that moves beyond mere imitation of the sounds and themes of Jamaican reggae. Furthermore, some of the criticisms of Canadian reggae—that it is too fast, too clean, too soft, or too white—commonly resort to racially coded rhetoric that is

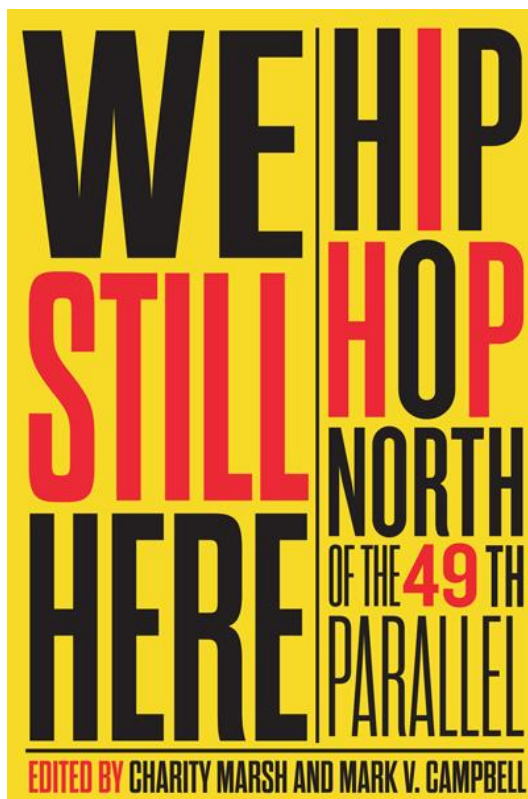
symptomatic of the problematic conceptions of reggae. Chapter 8 provides a brief overview of the decades that follow Canada's golden era of reggae to illustrate its ongoing cultural legacy and musical impact in the work of artists such as Tanya Mullings, Kardinal Offishall, and Bedouin Soundclash. While Canadian reggae may not have reached its full commercial potential, the author celebrates its role in facilitating a productive and enduring cultural dialogue and encourages artists to foreground Canadianness in their work. Finally, Wilson suggests that with an understanding of reggae as a transnational culture, artists and scholars can help broaden perceptions of the genre to make way for its future evolution and migrations.

The book's restricted scope is both one of its virtues and one of its drawbacks. While demonstrating an intimate situated knowledge of the Toronto reggae scene in the 1980s, there is little mention of contributions from other parts of Canada. At times, the author risks falling into the trap of using Toronto as a cultural representative for the entire country. This illustrates the disadvantages and limitations of using a nationalist paradigm as well as the difficulty of coming up with a viable alternative. However, since Toronto is the hub of Canada's reggae industry, the book does offer a convenient starting point for a more inclusive assessment of Canadian reggae. As the final chapter concludes the golden era of Toronto's reggae scene, Wilson leaves readers with the impression that there is much more to be said on reggae music in Canada and other parts of the world.

*King Alpha's Song in a Strange Land* is a vital contribution to scholarship on reggae and Canadian music and culture. Wilson makes a strong argument for academics and music critics to accept the plurality and multiplicity of reggae texts as they have done for other genres. For example, his ideas resonate with those of Charity Marsh and Mark Campbell who effectively trouble the ways we understand hip hop in Canada in *We Still Here: Hip Hop North of the 49<sup>th</sup> Parallel* (2020) with an intentional "loosening of knowledge."<sup>1</sup> Indeed, Wilson disrupts many notions associated with reggae, leaving readers with a deeper appreciation for the music in Canada and all over the world. Balancing theoretical analysis with stories, interviews, and historical accounts, this accessible and informative book will appeal to musicians, scholars, and reggae enthusiasts alike who are interested in Canadian music and culture, the reggae scene in Toronto, or transnational migration.

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<sup>1</sup> Charity Marsh and Mark V. Campbell, eds., *We Still Here: Hip Hop North of the 49th Parallel* (Montreal and Kingston: McGill-Queen's University Press, 2020), 8. The term "loosening of knowledge" is from Henry Louis Gates, *The Signifying Monkey: A Theory of Afro-American Literary Criticism* (New York: Oxford University Press, 1988), 29.



[We Still Here: Hip Hop North of the 49<sup>th</sup> Parallel](#),

edited by Charity Marsh and Mark V. Campbell.  
Montréal and Kingston: McGill-Queen's University  
Press, 2020. 328 pp. ISBN: 9780228003502.

Reviewed by Claire McLeish, Third Side Music

From the East Coast–West Coast feuds of the 1990s to the rise of the so-called “Dirty South,” location has always mattered in hip-hop.<sup>1</sup> *We Still Here: Hip Hop North of the 49<sup>th</sup> Parallel* enters the fray, asking how race, space, and place matter in hip-hop created in what is commonly referred to as Canada. Editors Charity Marsh (University of Regina) and Mark V. Campbell (University of Toronto) curate a rich and inclusive collection of chapters; instead of tackling the impossible question, “What is Canadian hip hop?” the book’s contributors explore what hip-hop in Canada

can look and sound like, what it means to its practitioners, and the social and political change it creates. The chapters span topics such as solidarity between Black, immigrant, and Indigenous communities, Canadian hip-hop’s place in the existing scholarship on diaspora, and the challenges and imperatives of writing hip-hop history in a Canadian context. One of the strengths of *We Still Here* is its insistence on hip-hop as culture first and commodity second, if at all. Although the editors name-check chart-topping artists such as Drake and The Weeknd, the book is more concerned with portraying the diversity of hip-hop practices in Canada, weaving together the common threads of racial identity and spatial politics.

*We Still Here* features several distinct methodological approaches, such as archival curation, video and song analysis, and oral histories. Indeed, it is in this regard that Marsh and Campbell truly present a “polyvocal notion of hip hop in Canada” (p. 6). In a literal sense, the collection also incorporates a multitude of voices, from child participants in the Hip Hop Project in Winnipeg (Charlotte Fillmore-Handlon) to professional artists such as True Daley and JB the First Lady. Black, Indigenous, and People of Colour (BIPOC) voices, and especially the voices of Women of Colour, consistently stand at the forefront. *We Still Here* strives for diversity but never resorts to tokenism, instead approaching inclusion as a central theme with infinite variations. For example, in her

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<sup>1</sup> For the foundational work on this topic, see Murray Forman, *The ‘Hood Comes First: Race, Space, and Place in Rap and Hip-Hop* (Middletown, CT: Wesleyan University Press, 2002).

outstanding contribution “Rapping to and for a Multivocal Canada,” Liz Przybylski argues that the search for a unified national identity is inherently exclusionary: abandoning it makes space to find new ways of existing within the nation (p. 87).<sup>2</sup> Her analysis of the song “Plan Nord” (2014) by Algonquin rapper Samian explores one example of an irreducible, multivocal musical utterance. “Plan Nord” combines a hip-hop beat, Inuit *katajjaq* (vocal games), natural sound effects, intertribal instrumentation, and French language rapping to critique the titular *Plan Nord*, an extractivist natural resource policy proposed by the Québec government. In this sonic mixture, each element is important; none is subsumed into another. While the resulting music may not sound stereotypically “Canadian” (if such a thing exists), Samian’s utterance is deeply involved with a swath of Canadian territory and its people (p. 71). In case studies such as this, Marsh, Campbell, and the book’s contributors deftly avoid the homogenizing trap that often befalls discussions of national musical styles.

There is, however, one “uniquely Canadian” thread that runs through the book, and that is the role of government granting agencies. In Canada, publicly funded projects have been vital to both nascent local scenes and the long-term survival of hip-hop communities. Traces of granting agencies can be found in most chapters, but two examples demonstrate the importance of institutional support. In her chapter on Toronto’s innovations in hip-hop dance, Mary Fogarty writes that the Fresh Arts program “has been cited by many dancers turned rappers or musical artists as being instrumental in their development” (p. 104). Fresh Arts was founded in 1993 as a Jobs Ontario youth program primarily targeting immigrant neighbourhoods; the program provided both physical rehearsal spaces and mentorship for young artists. Charlotte Fillmore-Handlon’s chapter examines the “aural imaginaries” of immigrant and Indigenous youth in Winnipeg through the creation of the multi-media hip-hop stage production, *Winnipeg Child* (2009). The production was facilitated by the Crossing Communities Art Project, in turn funded by the Canada Council for the Arts and other organizations (pp. 116n2, 136). Public funding is a cornerstone of Canadian arts industries, so it comes as no surprise that hip-hop projects have benefit from these initiatives. *We Still Here’s* discussions of institutional support connect to broader patterns in Canadian music and demonstrate a key difference from hip-hop south of the border.

In its “direct refusal to fetishize” mainstream hip-hop, *We Still Here* makes an important contribution (p. 4). However, its engagement with the divide between mainstream and independent or community-based music is not fully investigated. Despite her proviso that “understanding hip hop through this sort of false binary is concerning,” Marsh’s concluding chapter on “Powerful and Fierce Women in Hip Hop in Canada” makes tacit assumptions about mainstream hip-hop. Marsh and the panellists at the 2013 edition of Raincity Rap (Vancouver) generalize

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<sup>2</sup> Here Przybylski builds on concepts from Richard J. F. Day, *Multiculturalism and the History of Canadian Diversity* (Toronto: University of Toronto Press, 2000), 12.

commercial hip-hop as “slick and seductive” (p. 234) and based on the “wilful degradation of women” (p. 227). While these assessments may describe a particular segment of the industry, they are not universally true. In practice, there is slippage between the categories, as in the political (and immensely popular) music of artists like N.W.A. and Kendrick Lamar. Violence, materialism, and misogyny also percolate through complex power dynamics. In “‘Don’t Hate Me Because I’m Beautiful’: Black Masculinity and Alternative Embodiment in Rap Music,” Antonia Randolph writes that mainstream, Black rappers “design ... masculinities not only to satisfy their own desires, but to meet their White audiences’ stereotypes about Black men.”<sup>3</sup> These rappers indeed take part in oppressive systems, but their images are also “conditioned by the institutional power of dominant men,” typically white record executives.<sup>4</sup> Though the experiences of the Raincity Rap panellists speak to real issues, Marsh misses an opportunity to engage with how hip-hop artists from different segments of the industry grapple with the same oppressive structures, albeit with different strategies and outcomes. The book’s insistence on community music making and independent artists is generally a strength, but *We Still Here* might have benefited from a more thorough engagement with hip-hop’s segmentation into mainstream and independent contingents.

Nearly all of the chapters would be suitable for an undergraduate readership, albeit with some contextualization and guidance. Some selections may prove challenging for a general survey course (especially for students outside the fields of music and cultural studies), but would be well suited to upper-year courses on Canadian music or hip-hop. In order for students to engage fully with the texts, instructors may need to present critical concepts such as historiography, decolonization, or diaspora. Still, the contributors largely present their theoretical underpinnings in an approachable and transparent way suitable to undergraduates.

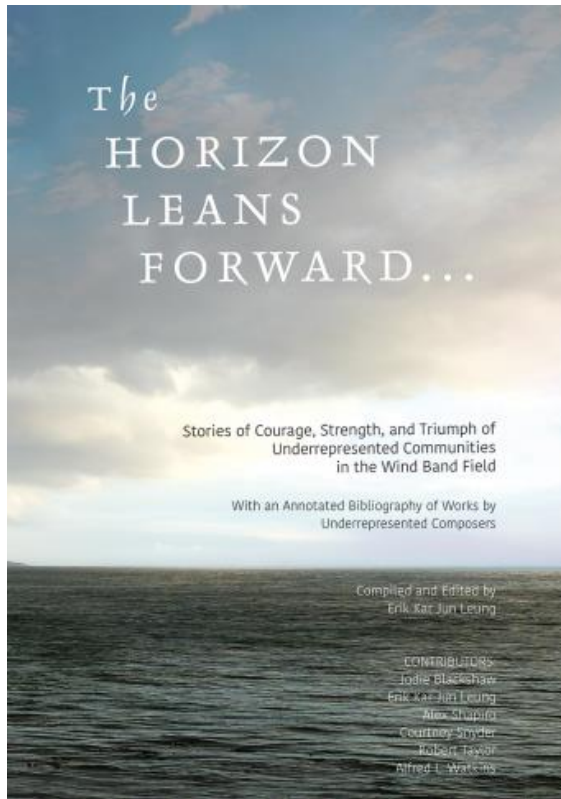
In sum, *We Still Here* is an important contribution, lending a much-needed first volume on hip-hop in Canada. This edited collection will serve as a fruitful point of entry into discussions on race, power, colonization, and locality in hip-hop culture on Canadian soil. It provides excellent methodological models for future studies, and lays out the contributions of several key scenes and artists. *We Still Here* will be of special interest to instructors looking to teach hip-hop in Canada: its introduction, in particular, offers a great place to start. Above all, *We Still Here* is a testament to how space and place still matter in hip-hop through a radically inclusive set of Canadian case studies.

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<sup>3</sup> Antonia Randolph, “‘Don’t Hate Me Because I’m Beautiful’: Black Masculinity and Alternative Embodiment in Rap Music,” *Race, Gender & Class* 13 no. 3/4 (2006): 201.

<sup>4</sup> *Ibid.*, 203.





[The Horizon Leans Forward...Stories of Courage, Strength, and Triumph of Underrepresented](#)

[Communities in the Wind Band Field](#), edited by Erik Kar Jun Leung. Chicago: GIA Publications Inc, 2021. 576 pp. ISBN: 978-1-62277-539-2.

**Reviewed by Darrin Oehlerking**, University of Saskatchewan

*The Horizon Leans Forward* is a new resource focusing on topics and ideas of equity, diversity, and inclusion within the wind band field. The book has two specific goals: Part I aims to inform and educate readers about the experiences of different underrepresented communities within the wind band world. Part II provides an annotated bibliography of wind band compositions from composers who are members of these communities.

Although this book is published by and generally aimed towards Americans, there is Canadian content and influences within this important resource. The editor, Erik Kar Jun Leung, is Director of Bands at Oregon State University, but was born and raised in Canada. One of the contributors, Robert Taylor, is currently Director of Bands at the University of British Columbia, and shares experiences as someone who has lived and worked in both Canada and the United States. While many of the references and stories are told through an American lens, these stories from, and about, people from underrepresented communities are extremely relevant to Canadian classrooms.

The title of the book comes from a quote from the incomparable American poet, Maya Angelou, "The horizon leans forward, Offering you space to place new steps of change."<sup>1</sup> In the introduction to the book, Leung poses and answers a few key questions, to set up the overall purpose of this resource:

"Why do we need this book? Whom does it benefit? For what Purpose?"

*"For those who have faced discrimination or prejudice..."* (p. 16).

*"For those who bear witness to discrimination and prejudice..."* (p. 17).

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<sup>1</sup> Maya Angelou, "On the Pulse of the Morning," *The Complete Collected Poems of Maya Angelou* (New York: Random House, 1994), 269-70.

*“For those who want to diversify their programming...”* (p. 17).

Part I consists of six chapters written by individual contributors who share their specific journeys within the wind band community. These personal and sometimes painful stories are presented either as an overall narrative or through an interview of other people with shared experiences. The contributors provide first-hand perspectives concerning race (Black and Asian musicians in the predominantly white culture of band directors and composers), gender (women in a male-dominated profession), Queer identities, and the creative process itself.

All of the chapters are thought-provoking and presented in the contributor’s own unique voice.

For example, Alfred L. Watkins is a Black band director from Georgia and relays his distinctly African American experience within a profession that was, and still is, dominated by white band directors and composers. Watkins discusses the painful and disgusting racism he experienced as an African American band director in America’s South. His perseverance and strength are evident within this chapter. Erik Kar Jun Leung shares his personal struggle with wanting to pursue a career in music and not receiving enthusiastic support from his family: “I realized that there was a fine line between honoring my parents and following my own dreams” (p. 60). Leung goes on to interview other Asian music educators and composers about their journeys into their respective careers in music. The individuals he interviews include two composers, a high school band director, and two American college band directors.

Courtney Snider interviews five women with a combined total of 240 years of experience as band directors. Shared stories and recollections of female resilience, inspiration, and determination are celebrated within this chapter. Her interview subjects include the first woman ever elected to the American Bandmasters Association as well as four college band directors. Another chapter that celebrates and advocates for strong female perspectives within the artistic community was contributed by composer, author, and activist Alex Shapiro. She describes her journey through many different advocacy organizations and how it strengthened her resolve to become a composer, even though hers was a “non-traditional path” (p. 157).

In his chapter regarding Queer identity, Robert Taylor’s opening sentence is simple, straightforward, and wise, “We are all so much more than the labels we give ourselves or those thrust upon us” (p. 117). Important discussions can and should be had within our music classrooms surrounding the Queer experiences in wind band and music education. This chapter compiled interview questions posed to educators and composers to share some of their experiences. The answers will empower, inform, and strengthen conversations for students and educators involved in the wind band field.

The final chapter within Part I is a slightly more abstract exploration of *how* a wind band composition is created, rather than by *whom*. It is an interesting opinion to include within a book dealing with underrepresentation, as author Jodie Blackshaw encourages band directors to consider

repertoire that explores many different aspects of compositional creation and structure, what she calls the “compositional/creative approach” (p. 187). It is a unique way to express the fact that most of the historical, well-known, and often-played music in the wind band genre was composed by “dead white guys.” Nevertheless, she argues, today’s band director can and should choose a different path for their ensembles. She weaves her own personal journey of teaching and composing through *Sa Ta Na Ma* – a Kundalini Kirtan Kriya meditation chant “defined as the beginning and the whole of existence as ever it was and will be” (p. 185).

This reviewer, a cisgender, white, male band director, was moved and inspired by the stories relayed within these chapters. Simultaneously, many of the deeply personal experiences that the authors shared also led to anger and disappointment. While the honesty of a particular contributor is challenging within some of these chapters, reading each experience provides more resolve to do all that is possible to assist in the advocacy and positive recognition of the incredible diversity already present within the wind band community.

Part II of the book is an annotated bibliography of wind band repertoire written by or attributed to people within the aforementioned communities. Leung states in the preamble to this list that it is not comprehensive (no list is). Some composers who were contacted chose not to be included for a variety of reasons, and the editor respected their wishes.

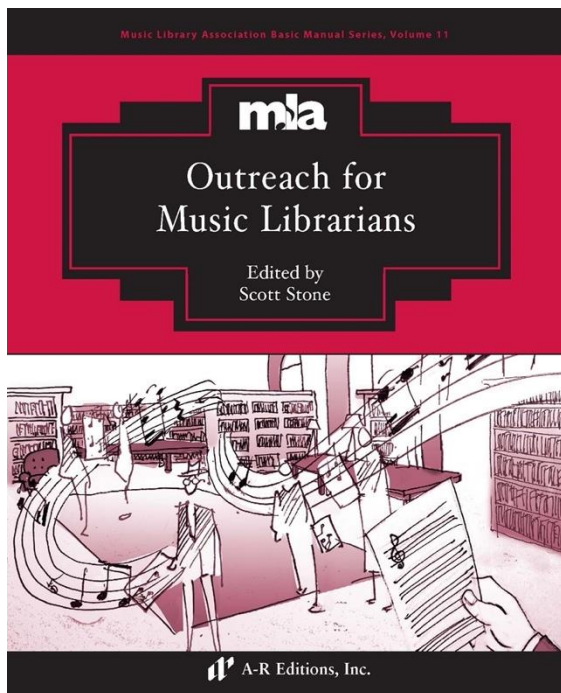
Repertoire lists are essential for new and experienced educators and band directors alike as they provide concrete recommendations for how to include more diverse music into one’s program. One slight disconnect found between the repertoire list in Part II and the chapters in Part I was the lack of references to the attributes of the (R)evolution that Jodie Blackshaw presented. Perhaps it is because of the subjectivity surrounding the definition of the compositional/creative approach, and the fact that it would take an incredible amount of analysis of each piece – time that wasn’t available to the editorial team.

Nevertheless, the annotated bibliography provides fantastic information on works for winds by composers of colour, women, non-binary individuals, and those who identify as LGBTQIA2S+. In addition to these identifiers, composer information also includes their home country. Thus, for Canadian wind band directors searching for quality Canadian content, this list can introduce the reader to potentially unknown home-grown compositional talent.

An important topic in North American institutions is decolonization. This repertoire list identifies three pieces that were composed by Indigenous composers. The pieces include *Tupulaga Samoa* by Opelage Ah Sam (New Zealand), *Grandmother Song* by Brent Michael Davids (USA), and *The Magic of This Dawn* by Christopher Sainsbury (Australia). While none of these composers identify as Canadian, these works represent another step in the important conversation with our students and colleagues regarding the need to study repertoire by Indigenous composers.

Overall, *The Horizon Leans Forward* is a worthwhile resource for conductors, educators and pre-professional music students who are in need of more pragmatic and practical information regarding equity, diversity, and inclusion in wind bands and wind band repertoire. The stories and experiences shared by the authors are honest and cause the reader to think critically about their relationship with the wind band repertoire.

This book is a resource that will be of specific and particular interest to music educators in the wind band field. However, the chapters in this book will also be of interest to others engaged in broader aspects of music education. They contain stories and experiences that parallel discussions that are happening in classrooms and educational institutions across North America regarding equity, diversity, and inclusion. Another important group that should consider reading this book is pre-professional music education students. The chapters and annotated bibliography will add a wealth of information to their university studies and prepare them for experiential learning as student teachers and interns within their school placements.



*Outreach for Music Librarians*, edited by Scott Stone. Middleton, WI: A-R Editions, 2019. 171 pp. ISBN: 978-0-89579-875-6 (paperback).

**Reviewed by Lucinda Johnston**, University of Alberta

*Outreach for Music Librarians*, edited by Scott Stone, is the eleventh volume in the Music Library Association (MLA) Basic Manual Series. Its content, divided into three sections (“Foundational Principles,” “Explorations in the World of Outreach,” and “Outreach in Action”), touches on fundamental considerations for library outreach and offers a comprehensive overview of outreach perspectives, services, and activities in various contexts of music

librarianship. Most chapters include descriptions of unique events, honest evaluations, and helpful insights along with plenty of footnotes.

The three essays in the first section cover topics raised frequently in subsequent chapters and provide a foundational understanding of them. Jonathan Saucedo’s “Diversity, Inclusion, and Outreach” argues that library outreach activities should be inclusive in nature, and exhorts music librarians to “make every effort, with whatever means they have at their disposal, to support students and faculty from historically underrepresented backgrounds in their educational and professional goals” (p. 4). While I appreciate this sincere sentiment, I found the chapter’s content somewhat rudimentary and less nuanced in its approach to diversity and inclusion than I might desire, especially in the context of the significant, systemic EDI challenges facing North American society.

Katie Buehner’s essay, “Style and Substance: Creating Effective Outreach Materials for Print and Web,” is a goldmine of information for all librarians regardless of their level of skill, knowledge, or experience in designing and creating promotional materials for library outreach activities. It easily leads the reader through layperson explanations of design and marketing lingo, practices, and tools of the trade, and offers a multitude of useful tips, suggestions, and options. Its many footnotes point to excellent resources for digging deeper, including for accessibility issues, and Buehner ends this chapter with several ‘design in action’ scenarios. Written in an encouraging tone, this chapter is accessible and practical and should be considered a must-read of the book. In the final chapter in this section, “The Importance of Fostering Strong Relationships with Faculty and Students,” Kristina Shanton identifies what she perceives to be the three main challenges to fostering and maintaining



relationships: time limitations, actual and perceived changes to library services, and perceived value of the library. For Shanton, this last challenge is the most critical. She notes that if faculty “are unsure of the value [of the library] to their students, issues of time and change do not even come into play” (p. 29). Drawing on her experiences, the author provides constructive suggestions to address each challenge through directed and casual outreach approaches to both faculty and students.

Section Two, “Explorations in the World of Outreach,” is a collection of six essays that feature “some of the major trends that have proven to be effective (at least in certain times and places)” in music librarianship outreach (p. 35). The first three highlight effective application of general outreach concepts. “Reaching In: Outreach Inside the Library’s Physical Environment,” by Misti Shaw, is a great resource for those wishing to ensure their “library’s physical environment supports the programs and services designed to serve its patrons” (p. 37). Filled with thoughtful reflections and practical tips for physical layout, signage, displays and artwork, and staff training, Shaw’s chapter includes insightful considerations—particularly around EDI—and valuable checklists throughout. Its subsection “Creative Events and Fun Initiatives” delivers exactly what it says: fun, creative ideas for outreach events in the library that are also inspirational and easy on the budget. “How Tweet It Is: Social Media Outreach for Music Librarians,” by Anne Shelley, is a great companion piece to Buehner’s essay on creating effective outreach materials. Starting with the premise that “a strategic and well-managed social media presence can help to boost library usage, develop library staff’s rapport with patrons, and help improve services through informal user feedback” (p. 62), Shelley provides compelling reasons to engage with social media, a comprehensive overview of ten social media platforms, and several strategies for successful social media activities. In “Variations on a Theme: Planning and Designing Embedded Music Reference Service,” Lisa Woznicki delves deep into the concept of embedded librarianship, effectively situating it in a music department context. Woznicki explores various levels of embeddedness, from providing in-class instruction to virtual assistance, and offers useful design considerations for planning your own embedded service model. Brief case studies full of practical information and a section on tracking and evaluating embedded service round out the chapter.

The three remaining chapters in this section are excellent case studies for specialized, targeted outreach activities: pop-up libraries, in-library performances, and a student advisory group. Scott Stone’s “If Our Users Won’t Come to the Library, Then the Library Will Go to Our Users: Pop-Up Music Libraries 101” chronicles the author’s efforts over a period of approximately 18 months to establish a pop-up library outreach service model for his music library. Stone’s essay is a concise treasure trove of incredibly useful information and tips, including program statistics from all the pop-up library events and some excellent best-practice advice. I’m excited and ready to start my own pop-up libraries! “Events in an Academic (Music) Library,” by Matthew Vest, is another small gem of this volume, and is a valuable resource for anyone wanting to incorporate performance events into the roster of their library’s outreach activities. Vest walks the reader through every

aspect of performance management, including advance planning (addressing such issues as collaboration, goals, strategies, and workflows), budget and promotional considerations, creating a "day-of-event" checklist, and of course event evaluation. I really appreciated Vest's encouraging tone throughout, in particular this gentle reminder: "[T]ry to document your events with pictures and audio or video recordings" (p. 90). The last chapter in Section Two, "If You Build It, Will They Come?: Fostering Student Engagement Through a Music Library Student Advisory Group" by Verletta Kern, details the author's experience running a music library student advisory group for five years. Kern offers an honest, thoughtful description of the challenges that library staff and students faced to sustain the group, highlights the significant improvements manifested through its activities, and ends with a list of pros and cons and specific advice for implementing a student advisory group of your own.

The final section of *Outreach for Music Librarians* examines libraries' outreach activities addressing the unique needs of various communities of users. "We Could Make Such Beautiful Music Together: Examples of Music Programming and Partnership at San Diego Public Library," by Laurie Bailey, describes several music-based programs offered at the San Diego Public Library: two concert series, a lecture series, and a program that provides guitar instruction to local secondary students. Throughout, Bailey provides helpful details on developing partner relationships, and highlights logistics associated with every stage of program planning and development, including timeframes, personnel, costs, equipment, and space needs. In the aptly titled "Small (but Mighty) Outreach Ideas: Four One-shot Programs from the Oberlin Conservatory Library", Kathleen A. Abromeit describes four "inexpensive and quick-to-develop marketing tools to establish positive relationships with students, faculty, and staff" (p.122). Opening with some interesting observations about how internet usage contributes to people experiencing the "illusion of fluency" (i.e., the belief that one has mastery over something when in fact one does not), Abromeit describes the programs she developed in response to immediate needs of the Oberlin Conservatory's patrons. The chapter is peppered with lessons learned and insights garnered. Maristella Feustle's "Longhorns and Haberdashery: Leveraging Unique Collections for Outreach" is about outreach in the context of special and archival collections. Feustle defines the concept of outreach from an archivist's perspective, which takes a more holistic view and radically emphasizes that "outreach is a process rather than isolated events" (p. 134). She also introduces the idea of passive versus active outreach, explaining that some "activities might be called 'passive' ... in that they do not have a day, time, or catchy title but are ongoing, essential functions of the repository that generally happen with little fanfare" (pp. 135-6). Although there were no program descriptions—rather suggestions for events and exhibits—I really appreciated this chapter for shedding light on a specialized process with which many librarians may not be familiar. Though her comments are made in the context of archives, they provoke deeper considerations of outreach in a traditional library environment.

"Music (Libraries) for Everyone! Flexible Outreach Initiatives" by Sara J. Beutter Manus and Holling Smith-Borne describes unique challenges for an academic music library that serves and reaches out

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equally to its post-secondary and "pre-college" patrons. Beutter Manus and Smith-Borne provide detailed descriptions of a broad range of targeted outreach activities, including key strategies for developing relationships with both their precollege patrons and instructors, and end with a highly useful section on 'Developing an Outreach Plan for Precollege Users: Practical Tips' (p. 153). Don't be fooled by its moniker: the advice in this last section is applicable to any outreach initiatives you may plan regardless of your target group's age. The concluding chapter, "Recommended Further Reading" by Kyra Folk-Farber, is a bibliography of 54 books and articles divided into categories that correspond with many themes that surface repeatedly throughout the book. Representing core literature and relatively current perspectives, these readings are intended to provide a deeper dive into the topics covered in *Outreach for Music Librarians*.

I appreciated the breadth of knowledge and information in this book, which is filled with everything you need to get started, keep going, or change directions completely in the realm of outreach in music librarianship. I suspect I will revisit it often in the years to come. While some authors refer to a number of technology platforms that will undoubtedly become dated, the underlying concepts will certainly be applicable to future technologies. Nevertheless, I think *Outreach for Music Librarians* is a valuable addition to MLA's Basic Manual Series.