

## Editors' Column

### In This Issue

We are pleased to present this issue of *CAML Review* which contains content written by several authors who are new to us. Sofia Tsatas' peer reviewed article is a re-imagining of archival practice through an Indigenous and decolonization lens. The *CAML* conference report is written through the eyes of an early career professional, Eric Bews. Laura Jacyna (Brandon U) has provided a report on the *IAML* Congress in Prague, CZ from a first-time attendee perspective. Herein you will also find reports from the *CAML* Annual General Meeting held virtually on 9 June 2022. In our Reviews section there is a review of the Canadian Music Centre's *Picanto* database, and book reviews of *Musica Tipica: Cumbia and the Rise of Musical Nationalism in Panama* by Sean Bellaviti, *Loud and Clear: A Guide to Levelled Piano Music by Women Composers in the 20th and 21st Centuries* by Olivia Adams, and *Vaudeville and the Making of Modern Entertainment, 1890-1925* by David Monod. We hope you enjoy it!

### New Editorial Team

**Megan Chellew (McGill University)** has stepped down as Associate Editor, after an incredible 10 years of service. We thank Megan so much for all her service over the years! With this ending comes a new beginning and we are pleased to announce the call for a new Associate Editor, included in this issue.

### Anti-Racism Work

The team met on 20 July to continue its semi-annual meetings to focus on anti-racism and anti-oppression in scholarly publishing, and to reflect on our own practices within *CAML Review*. We discussed two documents at this meeting:

1. Dylan Robinson's 2019 Open Letter ["To All Who Should be Concerned."](#) This letter is a call to action "among many previous attempts by Indigenous, Black, Latinx, Asian, and other scholars and artists of colour (IBPOC), to be clear about the substantive change music programs need to make." Robinson includes nine "instructions for structural change" and our team discussed two that seemed immediately relevant to the work of *CAML Review*: "#3 End the dominance of Western art music across the curriculum" and "#6 "musical excellence" and the essay." We discussed several ensuing questions that begin to dissect the roles of colonialism, power dynamics, and inclusionary and exclusionary expectations that we bring to our work as editors:
  - Are we (consciously or unconsciously) publishing material in *CAML Review* that focuses on the Western art music canon, thereby excluding under-represented musical narratives? Are we focusing too heavily on black-and-white text? Our online platform supports other types of content, what can we do as editors to normalize other types of content (e.g., images, colours, sound). What is our role in driving and changing readers' expectations about the content of *CAML Review*?

- Is the whole concept of an “academic journal” a European invention/construct? When journal editors say they want something to “sound scholarly and academic” is this an example of colonialism? What assumptions are we supporting by upholding these traditional journal structures? How can we measure “excellence” in the pieces we publish and reconcile authors’ lived experience with ideas of scholarly research, evidence, and authority? How can we respectfully edit content and honour the voices of underrepresented authors who might use different sentence structures or styles?
2. [Anti-Racist Scholarly Reviewing Practices: A Heuristic for Editors, Reviewers, and Authors](#). This open Google document is both a set of guidelines and a call to action for those involved in scholarly publishing. The authors have taken the approach of making the text completely open, in a Google Doc, and intentionally do not list their institutional affiliations. Several editorial team members found this decision challenging, as we often use such conventions to determine authenticity and authority in a published work. With Dylan Robinson’s open letter fresh in our minds, we queried the reliance on such conventions as a method to determine “excellence.” Is institutional affiliation and reputation a colonial construct? What are better ways to determine authority and excellence within a piece of writing?

The Heuristic contains many helpful suggestions for editors and authors. At the end of the document, readers will find a link where interested editors and authors may sign their names to publicly commit to the outlined anti-racist scholarly reviewing practice. While we did not feel it was appropriate to sign on as an editorial team (due to the regular turnover of team members), we agreed that current and future team members may wish to commit themselves in this way. The Heuristic offers recommendations and examples that are not necessarily included in the *Chicago Manual of Style*, upon which we style the publication.

Our next anti-racism and anti-oppression conversation will take place at our January 2023 meeting. We are holding space for the [Respectful Terminology](#) project of the National Indigenous Knowledge and Language Alliance as part of that meeting. The website includes a recording of a community consultation session held in May 2022, and a video fundraising presentation. If you have questions about CAML Review’s anti-racism work, or want to suggest a resource, we would love to hear from you!

As 2022 draws to a close we wish you a safe and joyous December break and send you our best wishes for the year 2023!

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