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Reports, News, Essays / Rapports, nouvelles, essais

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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 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 pour en savoir plus.

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Message from the President / Message du présidente

Dear CAML members,

This edition of *CAML Review* marks the end of our third year in this pandemic. Recognizing that we have all faced significant challenges in our professional lives during this period, I wish to acknowledge that you are the heart of this association and your ongoing commitment sustains CAML and helps us all move forward.

This past June, we held our third consecutive online annual conference and AGM, during which we celebrated the centenary of the birth of Dr. Helmut Kallmann, CAML's beloved co-founder and a dear colleague to many. Several members shared delightful and moving reflections of Dr. Kallmann and his contributions to the music library and archival professions in Canada. We also presented the eighth Helmut Kallmann Award to music librarian and musicologist Dr. Brian Thompson, a professor at The Chinese University of Hong Kong.

We are looking forward to our first ever hybrid conference, which will take place in Quebec City this coming May, a joint venture with several Canadian scholarly research associations and the closing event for the 100th anniversary celebration of Université Laval's Faculty of Music. We are partnering with the Canadian University Music Society, Canadian Society for Traditional Music, Observatoire interdisciplinaire de création et de recherche en musique (Université Laval), Société québécoise de recherche en musique, Journées internationales de pédagogie instrumentale et vocale, and the Réseau canadien pour la santé et le bien-être des

Chers et chères membres de l'ACBM,

Ce numéro de la *Revue de l'ACBM* marque la fin de notre troisième année en temps de pandémie. Reconnaissant que nous avons tous fait face à des défis importants dans nos vies professionnelles durant cette période, je tiens à reconnaître que vous êtes le cœur de cette association et que votre engagement continu soutient l'ACBM et nous aide tous à aller de l'avant.

En juin dernier, pour la troisième année consécutive, nous avons tenu notre conférence annuelle et AGA virtuellement. Lors de cette rencontre, nous avons célébré le centenaire de la naissance de Helmut Kallmann, cofondateur bien-aimé de l'ACBM et un collègue cher à beaucoup. Plusieurs membres ont partagé leurs réflexions charmantes et émouvantes de M. Kallmann et ses contributions à la bibliothéconomie et l'archivistique en musique au Canada. Nous avons également remis le huitième Prix Helmut Kallmann au bibliothécaire de musique et musicologue Brian Thompson, professeur à la Chinese University of Hong Kong.

Nous attendons avec impatience notre toute première conférence hybride, qui aura lieu à Québec en mai prochain, une coentreprise avec plusieurs associations canadiennes de recherche savante et l'événement de clôture des célébrations du 100e anniversaire de la Faculté de musique de l'Université Laval. Nous travaillerons en partenariat avec la Société de musique des universités canadiennes, la Société canadienne pour les traditions musicales, l'Observatoire interdisciplinaire de création et de recherche en musique (Université Laval), la Société québécoise de recherche en musique, les Journées internationales de pédagogie instrumentale et vocale et le Réseau canadien pour la santé et le

musiciens. We hope that this collaboration will help us put into practice the strategic direction "CAML seeks meaningful relationships with other associations", outlined in the CAML Renewal Task Force Strategies Directions document.

In 2023, the CAML board will continue to seek ways to address the Strategic Directions recommendations. Until then, I wish you all a healthy, happy holiday season, and look forward to a promising and fruitful new year.

Maureen Nevins

CAML President (2022-2024)
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bien-être des musiciens. Nous espérons que cette collaboration nous aidera à mettre en pratique l'orientation stratégique « L'ACBM veut entretenir des liens significatifs avec d'autres associations », décrite dans le document Orientations stratégiques du Groupe de travail visant le renouveau de l'ACBM.

En 2023, le conseil d'administration de l'ACBM continuera de chercher des moyens de donner suite aux recommandations des orientations stratégiques. D'ici là, je vous souhaite à tous et à toutes de bonnes et joyeuses fêtes et je me réjouis à la perspective d'une nouvelle année prometteuse et fructueuse.

Maureen Nevins

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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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Call for applications: Associate Editor

Appel de mise en candidature: éditeur associé

The [CAML Review](#) is seeking to fill an Associate Editor vacancy on our team. We encourage applicants with an enthusiasm for writing, copy editing, leadership, networking, music in Canada, and equitable and open scholarly publishing to apply.

We value a diversity of voices on our team and welcome applicants with a variety of professional and lived experiences, including those from historically marginalized communities. We provide opportunities for mentorship in this role, as the successful candidate will be part of a team of Associate Editors who are responsible for copy editing, communicating with authors, and part of overall editorial direction for the journal. The term on the editorial team will begin in 2023, with the possibility of renewal after two years.

You can find more information, including the position descriptions, in the [Terms of Reference](#). Please send a short letter of introduction (100-200 words) outlining relevant professional and/or lived experience to camlreview@caml-acbm.org by **Friday 20 January 2023**. We commit to responding to all applicants.

L'équipe éditoriale de [Revue de l'ACBM](#) est à la recherche d'un nouvel éditeur associé. Nous encourageons les candidats intéressés par l'écriture, l'édition, le leadership, le réseautage, la musique au Canada, l'édition savante équitable et ouverte à postuler.

Nous apprécions une diversité de voix au sein de notre équipe et aimerions entendre des collègues qui ont l'enthousiasme et une variété d'expériences professionnelles et vécues. Nous offrons des opportunités de mentorat dans ce rôle, car le candidat retenu fera partie d'une équipe de rédacteurs associés qui sont responsables de l'édition, de la communication avec les auteurs et d'une partie de la direction éditoriale globale de la revue. Le mandat de l'équipe éditoriale débute en 2023, avec possibilité de renouvellement après deux ans.

Vous pouvez trouver plus d'informations, y compris les descriptions de poste, dans les [termes de référence](#) (en anglais seulement). Veuillez envoyer une déclaration d'intérêt (100-200 mots) décrivant les expériences professionnelles et/ou vécues pertinentes à camlreview@caml-acbm.org par **vendredi le 20 janvier 2023**. Nous nous engageons à répondre à tous les candidats.

Le Prix Helmut Kallmann : Remis à des personnes qui se sont distinguées par l'excellence des services qu'ils ont offerts dans les bibliothèques de musique et les archives musicales au Canada

Helmut Kallmann Award: For Distinguished Service Relating to Music Libraries and Archives in Canada

Présenté à / Presented to Brian Thompson, 2022

Citation

Written by the Kallmann Award Committee: Carolyn Doi, Robin Elliott, Katherine Penner, and Trevor Deck

Rédigée par les membres du comité du Prix Helmut Kallmann : *Carolyn Doi, Robin Elliott, Katherine Penner, and Trevor Deck*

Delivered by Trevor Deck on June 8, 2022, during CAML 2022

Prononcée par Trevor Deck le 8 Juin 2022, Durant le Congrès 2022 de l'ACBM

In surveying the work of Brian Thompson, the parallels with the career of Helmut Kallmann are striking. Brian and Helmut both began their career in the CBC Music Library, Helmut in 1950 and Brian over 40 years later, in 1992. From a solid base in music librarianship, both men branched out to make expansive and indispensable contributions to the field of Canadian music studies, and in similar areas.

En parcourant le travail de Brian Thompson, les parallèles avec la carrière d'Helmut Kallmann sont frappants. Brian et Helmut ont tous deux commencé leur carrière à la musicothèque du réseau anglais de la Société Radio-Canada, Helmut en 1950 et Brian plus de 40 ans après, en 1992. À partir d'une base solide en bibliothéconomie musicale, les deux hommes se sont diversifiés pour apporter des contributions expansives et indispensables au domaine des études de la musique canadienne et dans des domaines similaires.

Much of Brian's research, like Helmut's, sheds light on musical life in the nineteenth century. Brian's particular interest in the music of Canada arises naturally out of his PhD dissertation, completed at the University of Hong Kong in 2001, on Calixa Lavallée, the composer of the Canadian national anthem and one of the most important musicians active in Canada during the nineteenth century. Arising out of his PhD thesis, his book on Lavallée (*Anthems and Minstrel Shows*, McGill-Queen's University Press, 2015) has been recognized as not only the most significant biographical study of Lavallée, but also one of the

Une grande partie de la recherche de Brian, comme celle de Helmut, éclaire la vie musicale au XIX^e siècle. L'intérêt particulier de Brian pour la musique canadienne découle naturellement de sa thèse de doctorat, complétée à l'Université de Hong Kong en 2001, sur Calixa Lavallée, compositeur de l'hymne national canadien et l'un des plus importants musiciens actifs au Canada au XIX^e siècle. Issu de sa thèse de doctorat, son livre sur Lavallée (*Anthems and Minstrel Shows*, paru chez Les Presses de l'Université McGill-Queen's en 2015) a été reconnu non seulement comme l'étude

cornerstone works in 19th-century Canadian music studies. Brian unearthed a vast amount of new material on Lavallée, especially on his activities in the United States. One of the challenges involved in studying Lavallée is that, while his work in Canada is relatively well documented and studied, his long career in the United States (where he spent over half of his life) was largely a blank map until Brian's research. Thanks to Brian, the range of Lavallée's varied activities over the course of his entire career has finally been unearthed and assessed.

In 2016, Brian collected, edited, and annotated Lavallée's complete piano music for publication by the Avondale Press of Vancouver. In 2017, he was a Guest Curator for the Library and Archives Canada sesquicentennial exhibition *Canada: Who Do We Think We Are?* Here is an excerpt from an interview with Brian about what inspired his contribution about Lavallée for this exhibition:

As a boy, hockey, music, history and politics all fascinated me. The first two I had in common with most kids my age. The third and fourth were more obscure. Nevertheless, as a musicologist, I made music, history and politics part of my work, and while writing about Calixa Lavallée, the composer of "O Canada," I realized that I had found a way to bring hockey into the mix—the national anthem, as sung by the great Roger Doucet, had been a part of my Saturday nights from fall until spring.

Brian is a leading authority not just on Lavallée, but in the field of 19th-century North American music studies in general; his scholarly work in this area is based on meticulous archival research and

biographique la plus importante de Lavallée, mais aussi comme l'une des œuvres phares du XIX^e siècle en études de la musique canadienne. Brian a déniché une grande quantité de nouveau matériel sur Lavallée, en particulier sur ses activités aux États-Unis. L'un des défis liés à l'étude de Lavallée est que, bien que son travail au Canada soit relativement bien documenté et étudié, sa longue carrière aux États-Unis (où il a passé plus de la moitié de sa vie) était en grande partie une carte vierge jusqu'aux recherches de Brian. Grâce à Brian, l'éventail des activités variées de Lavallée tout au long de sa carrière a enfin été découvert et évalué.

En 2016, Brian a rassemblé, édité et annoté l'intégralité de la musique pour piano de Lavallée en vue de sa publication chez Avondale Press de Vancouver. En 2017, il a été conservateur invité pour l'exposition *Canada : Qui sommes nous?* de Bibliothèque et Archives Canada, destinée à souligner le 150^e anniversaire de la Confédération. Voici un extrait d'une entrevue avec Brian sur ce qui a inspiré sa contribution sur Lavallée pour cette exposition :

Enfant, le hockey, la musique, l'histoire et la politique me fascinaient. Les deux premiers que j'avais en commun avec la plupart des enfants de mon âge. Les troisième et quatrième étaient plus obscures. Néanmoins, en tant que musicologue, j'ai intégré la musique, l'histoire et la politique à mon travail, et en écrivant sur Calixa Lavallée, le compositeur de « Ô Canada », j'ai réalisé que j'avais trouvé un moyen d'intégrer le hockey dans le mélange—l'hymne national, chanté par le grand Roger Doucet, avait fait partie de mes samedis soirs de l'automne au printemps.

Brian est une autorité de premier plan non seulement sur Lavallée, mais dans le domaine des études musicales nord-américaines du 19^e siècle en général; son travail scientifique dans ce domaine est basé sur une recherche

imaginative use of secondary sources. For music librarianship in general, his years as website editor and cataloguing supervisor in the initial days of Naxos.com helped to establish and organise an essential resource.

In terms of improving access to Canadian resources, the authoritative catalogue of works in *Anthems and Minstrel Shows* is a model. For each title there is information about the text, author, date and place of composition, dedication, instrumentation, key, extensive descriptions of first/early performance, publication, plate numbers when known, with locations of scores and selected recordings. The introduction gives respectful credit to the collection of Lavallée's music assembled for the CBC Toronto Music Library by Helmut Kallmann.

Brian's other research concerns 19th-century musical life in the United States and Canada, and how this relates to and was influenced by trans-Atlantic musical currents and practices. He has published his work in some of the most important journals in the field of North American music studies, including the *Journal of the Society for American Music* and *Nineteenth-Century Music Review*. His reviews and review-articles have appeared in other leading journals including *Ethnomusicology*, *Fontes Artis Musicae*, and *MLA Notes*. He has also written for Oxford Music Online and numerous other journals and newspapers, and served as the Review Editor for the CAML Review from 2017 to 2020.

There are other aspects to Brian's career that make him stand out as an ideal recipient of the Kallmann Award, one of which is his remarkable versatility. His background in jazz studies (which was the focus of his undergraduate degree at Concordia University), his graduate degree from McGill University in Library and

archivistique méticuleuse et une utilisation imaginative de sources secondaires. Pour la bibliothéconomie musicale en général, ses années en tant qu'éditeur de site Web et superviseur de catalogage dans les premiers jours de Naxos.com ont aidé à établir et à organiser une ressource essentielle.

En termes d'amélioration de l'accès aux ressources canadiennes, le catalogue d'œuvres faisant autorité dans *Anthems and Minstrel Shows* est un modèle. Pour chaque titre, il y a des informations sur le texte, l'auteur, la date et le lieu de composition, la dédicace, l'instrumentation, la clé, des descriptions détaillées de la première et des premières exécutions, la publication, les numéros de gravure lorsqu'ils sont connus, avec l'endroit où se les partitions et les enregistrements sélectionnés. L'introduction rend hommage à la collection de musique de Lavallée réunie par Helmut Kallmann pour la musicothèque à Toronto du réseau anglais de la SRC.

Les autres recherches de Brian portent sur la vie musicale du 19e siècle aux États-Unis et au Canada, et comment celle-ci est liée et influencée par les courants et les pratiques musicales transatlantiques. Il a publié ses travaux dans certaines des revues les plus importantes dans le domaine des études de la musique nord-américaine, notamment le *Journal of the Society for American Music* et *Nineteenth-Century Music Review*. Ses critiques et articles de revue ont été publiés dans d'autres revues de premier plan, notamment *Ethnomusicology*, *Fontes Artis Musicae* et *MLA Notes*. Il a également écrit pour Oxford Music Online et de nombreuses autres revues et journaux, et a été rédacteur en chef de la revue CAML de 2017 à 2020.

Il y a d'autres aspects de la carrière de Brian qui le distinguent comme un récipiendaire idéal du prix Kallmann, dont l'un est sa remarquable polyvalence. Sa formation en études de jazz (qui

Information Studies, and his cross-disciplinary research interests that bridge the musicology/ethnomusicology divide and are based on a solid background in music librarianship, all point to a colleague who successfully researches, teaches, and advises in a great variety of subject areas.

On a personal note, Brian is friendly and approachable, easy to get along with, collegial, and genuinely interested in the research of others and in contributing to the greater good of the profession. He is an extremely active participant on the international conference circuit, having given papers throughout the UK and Europe, Asia, Australia, and North America. He regularly works these conference papers up into excellent quality peer-reviewed publications. He always has articles in the pipelines and book projects on the go, providing striking evidence of his ongoing productivity. His current book project on the minstrel show performer James Unsworth for Cambridge University Press will further consolidate Brian's position as a leading scholar of North American music and trans-Atlantic musical connections during the 19th century.

The quantity and quality of Brian's research and teaching accomplishments, and his prolific, ongoing contributions to the professions of music librarianship and music scholarship are exemplary. He is an ideal candidate for the Helmut Kallmann Award, and it is our pleasure to confirm that it is our recommendation that he be granted this richly deserved honour.

était au centre de son diplôme de premier cycle à l'Université Concordia), son diplôme d'études supérieures de l'Université McGill en bibliothéconomie et sciences de l'information, et ses intérêts de recherche interdisciplinaires qui comblent le fossé musicologie/ethnomusicologie et sont basés sur une solide expérience en bibliothéconomie musicale, tous pointent vers un collègue qui recherche, enseigne et conseille avec succès dans une grande variété de domaines.

Sur une note personnelle, Brian est amical et accessible, facile à vivre, collégial et véritablement intéressé par la recherche des autres et par sa contribution au plus grand bien de la profession. Il est un participant extrêmement actif sur le circuit des conférences internationales, ayant donné des communications à travers le Royaume-Uni et l'Europe, l'Asie, l'Australie et l'Amérique du Nord. Il travaille régulièrement ces communications dans des publications d'excellente qualité évaluées par des pairs. Il a toujours des articles en préparation et des projets de livres en cours, fournissant des preuves frappantes de sa productivité continue. Son projet de livre actuel sur l'interprète de spectacles de troubadours James Unsworth pour Les Presses de l'Université Cambridge consolidera davantage la position de Brian en tant que spécialiste de premier plan de la musique nord-américaine et des relations musicales transatlantiques au cours du 19e siècle.

La quantité et la qualité des réalisations de Brian en matière de recherche et d'enseignement, ainsi que ses contributions prolifiques et continues aux professions de bibliothécaire musical et d'érudition musicale sont exemplaires. Il est un candidat idéal pour le prix Helmut Kallmann et nous avons le plaisir de confirmer que nous recommandons qu'il reçoive cet honneur amplement mérité.

Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML) 2022 Annual General Meeting Reports

Association canadienne des bibliothèques, archives de documentation musicaux (ACBM) Rapports pour l'Assemblée générale annuelle 2022

President's Report

I wish to begin by thanking you for giving me the opportunity to serve as your President. This past year, the first of my 2-year term, has been yet another year of rapid change, constantly adapting, and building resiliency. Thank you for continuing to support and enhance the library and archival professions in general and specifically in the area of music, for participating in CAML's annual conferences and AGMs year after year, and for warmly welcoming those who are new to either profession and to the Association.

I feel extremely fortunate to be part of a Board that is so supportive and committed to the success of the Association. My heartfelt thanks to Houman Behzadi (Past-President), Lucinda Johnston (Secretary), Tim Neufeldt (Treasurer), Becky Smith (Membership Secretary), Marc Stoeckle (Communications Officer), and last but not least Trevor Deck (Member at Large). Trevor's 2-year term is ending at this AGM. It has been a privilege to work with such a talented and versatile person. Trevor is not only the Chair of CAML's Collections Committee but also the Chair of the 2022 Helmut Kallmann Award Committee. Houman Behzadi's term as past president also comes to an end. He has been a fixture in this Association for a number of years and his leadership and tireless contributions have been invaluable.

For a second consecutive year, the CAML conference has taken place entirely online. We recognize that the pandemic put a significant strain on our ability to connect socially and that the absence of in-person contact has made it difficult to stay engaged. At the same time, online conferences and events have enabled many persons to participate who might not have the opportunity to do so otherwise. We need to remain cognizant of the importance of inclusiveness.

Speaking of this year's conference, I would like to acknowledge the tremendous work of Gavin Goodwin, our Program Chair, the contributions of the presenters, and the dedication and enthusiasm of Conference Planning Committee members Becky Smith and Trevor Deck, in addition to Marc Stoeckle who ensured that our website was up to date with the latest information. A special thanks also to Rachel Gagnon for generously offering to help with the translation of the various reports for the AGM despite the short notice.

In closing, I would like to recognize the efforts of the past and present boards of CAML's Quebec Chapter. We should endeavor to seek out occasions to collaborate on projects and initiatives that will mutually benefit us all.

Respectfully submitted,
Maureen Nevins
CAML President

Rapport de la Présidente

Je tiens tout d'abord à vous remercier de m'avoir donné l'occasion d'être votre présidente. Cette dernière année, la première de mon mandat de 2 ans, a été une autre année de changements rapides, d'adaptation constante et de renforcement de la résilience. Merci de continuer à soutenir et valoriser les professions de bibliothécaire et d'archiviste en général et spécifiquement dans le domaine de la musique, de participer aux conférences annuelles et aux AGA de l'ACBM année après année, et d'accueillir chaleureusement ceux-elles qui sont nouveau-elle-x-s dans l'une ou l'autre profession et dans l'association.

Je suis extrêmement chanceuse de faire partie d'un conseil d'administration qui est si solidaire et engagé envers le succès de l'Association. Mes sincères remerciements à Houman Behzadi (Président sortant), Lucinda Johnston (Secrétaire), Tim Neufeldt (Trésorier), Becky Smith (Secrétaire responsable des adhésions), Marc Stoeckle (Agent de communications) et enfin Trevor Deck (Membre non désigné). Le mandat de 2 ans de Trevor se termine à cette AGA. Ce fut un privilège de travailler avec une personne aussi talentueuse et polyvalente. Trevor est non seulement le président du comité de collections de l'ACBM, mais également le président du comité 2022 du prix Helmut-Kallmann. Le mandat de Houman Behzadi en tant que président sortant touche également à sa fin. Il fait partie intégrante de cette association depuis plusieurs années et son leadership et ses contributions inlassables ont été inestimables.

Pour une deuxième année consécutive, la conférence de l'ACBM s'est déroulée entièrement en ligne. Nous reconnaissons que la pandémie a mis à rude épreuve notre capacité à nous connecter socialement et que l'absence de contact en personne a rendu difficile le maintien de notre engagement. En même temps, les conférences et événements en mode virtuel ont permis à de nombreuses personnes de participer qui n'auraient peut-être pas eu l'occasion de le faire autrement. Nous devons rester conscients de l'importance de l'inclusivité.

En parlant de la conférence de cette année, je tiens à souligner le travail formidable de Gavin Goodwin, notre président du programme, les contributions des présentateurs, ainsi que le dévouement et l'enthousiasme des membres du comité de planification de la conférence Becky

Smith et Trevor Deck, en plus de Marc Stoeckle qui assuré que notre site Web était à jour avec les dernières informations. Un merci spécial aussi à Rachel Gagnon d'avoir généreusement offert son aide à la traduction des différents rapports pour l'AGA malgré le court préavis.

En terminant, je tiens à souligner les efforts des conseils d'administration passés et actuels de la Section québécoise de l'ACBM. Nous devrions nous efforcer de rechercher des occasions de collaborer sur des projets et des initiatives qui nous profiteront tous mutuellement.

Respectueusement soumis,
Maureen Nevins
Présidente de l'ACBM

CAML Audit Committee Report 2022

The CAML Audit Committee has reviewed the 2021 financial documents submitted by treasurer Tim Neufeldt on June 2, 2022 and has found no issues of concern. The Committee notes that CAML is now paying IAML fees in US dollars and that most transactions are now carried out online.

Based on the recommendation from last year's Audit Committee, Tim will provide the membership with context for CAML's GIC investments.

The CAML Audit Committee has no recommendations to submit.

Respectfully submitted,
Rob van der Blik
Cathy Martin
CAML Audit Committee 2022

Membership Secretary's Report

	2017	2018	2019	2020	2021	2022
Individuals	57	57	57	61	64	56
CAML/IAML regular	29	26	24	32	38	29
CAML/IAML student/paraprofessional	4	7	5	2	1	2
CAML/IAML retired/unwaged	6	5	5	7	8	9
CAML/IAML honorary	0	0	0	0	0	0
CAML regular	9	10	12	12	8	8
CAML/MusCan	0	0	0	0	0	0
CAML student/paraprofessional	5	4	5	3	3	3
CAML retired/unwaged	3	4	5	4	5	4
CAML honorary	1	1	1	1	1	1
Institutions	23	25	22	19	17	17
TOTAL members	80	82	79	80	81	73

The numbers for 2022 are to the date of this report. The numbers from 2017 to 2021 are taken from the year-end totals, not from the reports given mid-year or at the AGMs. The numbers from 2017 to 2022 do not include members of the Québec Chapter of CAML, introduced after the 2007 AGM. We had eight new individual members this year: 6 CAML and 2 CAML/IAML. We have received two online donations via PayPal.

Respectfully submitted,
 Becky Smith
 CAML Membership Secretary
 May 24, 2022

Rapport de la Secrétaire responsable des adhésions

	2017	2018	2019	2020	2021	2022
Individuels	57	57	57	61	64	56
ACBM/AIBM régulier	29	26	24	32	38	29
ACBM/AIBM étudiant/paraprofessionnel	4	7	5	2	1	2
ACBM/AIBM retraité/sans salaire	6	5	5	7	8	9
ACBM/AIBM honoraire	0	0	0	0	0	0
ACBM régulier	9	10	12	12	8	8
ACBM/MusCan	0	0	0	0	0	0
ACBM étudiant/paraprofessionnel	5	4	5	3	3	3
ACBM retraité/sans salaire	3	4	5	4	5	4
ACBM honorary	1	1	1	1	1	1
Institutions	23	25	22	19	17	17
TOTAL des membres	80	82	79	80	81	73

Les chiffres pour 2022 sont à la date de ce rapport. Les chiffres de 2017 à 2021 sont tirés des totaux de fin d'année et non des rapports remis en milieu d'année ou lors des AGA. Les chiffres de 2017 à 2022 n'incluent pas les membres de la Section québécoise de l'ACBM, formée après l'AGA de 2007. Nous comptons huit nouveaux membres individuels cette année : 6 pour l'ACBM seulement et 2 pour l'ACBM/l'AIBM. Nous avons reçu deux dons en ligne par l'entremise de PayPal.

Respectueusement soumis,
Becky Smith
Secrétaire responsable des adhésions de l'ACBM
24 mai 2022

Communications Officer's Report

In the past year, the following changes have been made to the website (www.caml-acbm.org):

1. Wordpress, plugins and theme updates;
2. Payment information for server cost updated;
3. Information updates (CAML Review, Announcements, etc.);
4. Update of conference page (past conferences added, new conference information);

The Website Team (Becky Smith, Trevor Deck and Marck Stoeckle) met virtually.

Respectfully submitted,
Marc Stoeckle
CAML Communications Officer

Rapport de l'Agent de communications

Pendant la dernière année, les changements suivants ont été apportés au site Web (www.caml-acbm.org):

1. Mises à jour de Wordpress, des modules d'extension, et des thèmes;
2. Mise à jour des informations de paiement pour le coût du serveur;
3. Plusieurs mises à jour d'informations (Revue de l'ACBM, annonces, etc.);
4. Mise à jour de la page concernant la conférence (conférences précédentes, informations au sujet de la conférence de cette année);

L'équipe du site Web (Becky Smith, Trevor Deck et Marc Stoeckle) s'est rencontrée de façon virtuelle.

Respectueusement soumis,
Marc Stoeckle
l'Agent de communications de l'ACBM

Conference Planning Committee Report

For the 2021 conference, the Committee consisted of Gavin Goodwin (Program Chair), Trevor Deck (Board Member at Large, awards), Rebecca Smith (communications and registration), and Maureen Nevins (President, ex officio). The conference also featured volunteer contributions from Lucinda Johnston and Houman Behzadi as Chairs of various conference sessions.

The Conference was held online via Zoom and consisted of five sessions spread over three days with a total of eight presentations. The invited keynote speakers were Dr. Dylan Robinson and Dr. Jeremy Strachan. The conference also featured the presentation of the Helmut Kallmann Award as well as a celebration of Helmut Kallmann's 100th birthday. A total of 57 persons registered for the conference.

This was the second CAML Conference to be hosted online due to the COVID-19 pandemic. The ease and flexibility of virtually connecting with colleagues across the country is a continued benefit; however, a return to in-person meetings for future conferences is important for the social and community connections which can be challenging in an online environment.

A noted challenge for the conference this year was a comparatively small number of presentation proposals; the Committee received a total of seven proposals and due to their quality, all were accepted. Compared to the 2021 50th Anniversary Conference, which featured fourteen presentations, this number is comparatively low. While the 2021 Conference featured both new proposals and those deferred from the canceled 2020 Conference leading to higher numbers, continued efforts should be made to solicit high quality conference proposals. This includes those from the CAML membership as well as students and professionals from outside the Association. These efforts will ensure that CAML will continue to offer relevant and engaging conferences going forward.

Respectfully submitted,
Gavin Goodwin, on behalf of
Trevor Deck
Rebecca Smith
Maureen Nevins

Rapport du Comité de planification de la conférence

Le Comité de planification de la Conférence 2022 était formé cette année de Gavin Goodwin (Président du programme), Trevor Deck (membre non désigné du Conseil d'administration et responsable des prix), Rebecca Smith (communications et inscriptions), et Maureen Nevins

(Présidente, membre d'office). La conférence a également profité des contributions bénévoles de Lucinda Johnston et Houman Behzadi, qui ont présidé certaines séances de la conférence.

La Conférence s'est tenue en ligne, sur Zoom, et a consisté de cinq séances réparties sur trois jours, pour un total de huit présentations. Les orateurs principaux ont été Dylan Robinson, PhD, et Jeremy Strachan, PhD. La conférence a également comporté la remise du Prix Helmut Kallmann ainsi qu'une célébration du 100e anniversaire de naissance de Helmut Kallmann. Au total, 57 personnes se sont inscrites à la conférence.

Il s'agissait de la deuxième conférence CAML à se tenir en ligne, en raison de la pandémie de COVID-19. La simplicité et la flexibilité des rencontres en ligne, qui permettent de rencontrer des collègues de tout le pays, représentent des bénéfices indéniables; cependant, un retour aux rencontres en personne, pour de futures conférences, nous paraît important, car l'aspect social et communautaire des rencontres peut être difficile dans un environnement virtuel.

Un défi remarqué lors de la conférence de cette année a été le nombre relativement faible de propositions de présentations ; le comité n'a reçu que sept propositions mais grâce à leur qualité, toutes ont été acceptées. Si l'on compare avec la conférence du 50e anniversaire de l'ACBM, en 2021, où il y a eu 14 présentations, ce nombre est relativement faible. Bien que la conférence de 2021 a permis d'entendre à la fois de nouvelles présentations et celles reportées suite à l'annulation de la conférence de 2020, ce qui explique le nombre plus élevé de présentations, des efforts continus doivent être faits pour solliciter des propositions de présentations de haute qualité. Cela comprend des présentations à la fois de la part des membres de l'ACBM, et de la part d'étudiants et de professionnels de l'extérieur de l'Association. Ces efforts garantiront que l'ACMB continuera d'offrir des conférences pertinentes et engageantes à l'avenir.

Respectueusement soumis,
Gavin Goodwin, au nom de
Trevor Deck
Rebecca Smith
Maureen Nevins

CAML Review Editorial Team Report

Issues Published

Volume 49, no. 2 (December 1, 2021): "CAML at 50" special issue includes:

- Three CAML member reflections
- "CAML at 50" photo album
- Interview on the CAML Archives at Library and Archives Canada

- Four essays (Lefebvre & White; Neufeldt & Niziol; Campbell; Sutherland, Lo, & Hsu)
- Four reviews

Volume 50, no. 1 (June 1, 2022) includes:

- One interview on the EMI Music Canada Fonds
- One essay (McMorrow)
- Four reviews

Staffing (as of June 2022)

Carolyn Doi and Jan Guise, Co-Lead Editors

Brian McMillan and Phoebe Robertson, Co-Review Editors

Megan Chellew, Associate Editor

Scott Cowan, Associate Editor

Deborah Wills, Associate Editor

The Editorial Team meets monthly and the co-Lead Editors also meet monthly about halfway between Editorial Team meetings. We keep our Team documents in a shared Google Drive. It was with mixed emotions that we said good-bye this spring to two members of our team who have come to the end of their two-year terms: **Jada Watson (U Ottawa, Co-Lead Editor)** and **Nina Penner (Brock U, Reviews Editor)**. They both brought a wonderful academic perspective, strong scholarly networks, and good humour to the team. We will miss working alongside them. However, their leaving provides the opportunity for new colleagues to join the team.

Carolyn Doi (University of Saskatchewan, Associate Editor) expressed interest in the co-Lead Editor position and was unanimously supported by the rest of the editorial team. This left two open positions on the team: Associate Editor (Carolyn's old position) and Reviews Editor (Nina's position).

As part of an effort to generate interest in the upcoming vacancies, the team hosted a Zoom coffee chat for the CAML community on Tuesday 1 March. We hosted 19 registrants who had the opportunity to learn about the work of CAML Review and meet members of the Editorial Team. Following the coffee chat the team issued a call for new members on CAML-L. Being mindful of the 2021 CAML Strategic Directions "CAML welcomes a wide range of people working with music information" and "CAML seeks meaningful relationship with other associations" the team posted the call to several other lists in order to cast the net as wide as possible: MusCan (Canadian University Music Society), American Musicological Society, Canadian Association of Professional Academic Librarians, and the Visible Minority Librarians of Canada.

The team was delighted to receive several expressions of interest. Following an interview process, we were unanimous in our decision to offer positions to **Scott Cowan (Librarian, University of Windsor)** and **Phoebe Robertson (DMA candidate, Manhattan School of Music)**.

Upgrade to OJS 3

In December 2021 we upgraded to the OJS 3 platform (from OJS 2). 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 with a fresh new interface, improved DOI operability, and more intuitive back-end functionality. We are investigating strategies to retrieve journal usage data.

Antiracism and Anti-Oppression

The team continues its semi-annual meetings to discuss readings on anti-racism and anti-oppression in scholarly publishing, and to reflect on our own practice within *CAML Review*. In order to create a safe space for open and honest conversation, we do not report on these conversations here. At our January meeting we discussed two documents: Jesse Popp's piece in [The Conversation](#) titled "Want to reach out to an Indigenous Scholar? Awesome! But first, here are 10 things to consider" and Simon Fraser University's [Inclusive and Antiracist Writing Guide](#). Carolyn attended the CALJ (Canadian Association of Learned Journals) webinar "[Equity, diversity, and inclusion: Update on C4DISC and how journals can implement EDI.](#)" The C4DISC (Coalition for Diversity & Inclusion in Scholarly Communications) [Joint Statement of Principles](#) may be a document for the editorial team to explore further as we continue to apply DEI learning to our work. Our next conversation will take place at our June meeting, and possible readings include Dylan Robinson's 2019 [Open Letter](#) on music teaching curricula and [Anti-racist scholarly reviewing practices: A heuristic for editors, reviewers, and authors](#) from 2021. If you have questions about this work, or want to suggest a resource, we would love to hear from you!

Our next issue will be published in December 2022 (Volume 50, no. 2). The call for submissions was released May 1 with a deadline of September 1 (peer review) or October 1 (non peer review). If you have ideas for future issues of *CAML Review*, or comments on the report, please reach out to us at camlreview@caml-acbm.org.

Respectfully submitted,
Carolyn Doi and Jan Guise
June 2022

Rapport de l'Équipe éditoriale de la *Revue de l'ACBM*

Numéros publiés

Volume 49, no 2 (1er décembre 2021): "Le 50^e anniversaire de l'ACBM" : ce numéro spécial comprend :

- Des réflexions de 3 membres de l'ACBM
- L'album de photo du 50e anniversaire
- Une entrevue au sujet des archives de l'ACBM à Bibliothèque et Archives Canada

- Quatre articles (Lefebvre & White; Neufeldt & Niziol; Campbell; Sutherland, Lo, & Hsu)
- Quatre critiques de livres

Volume 50, no 1 (1er juin 2022) : ce numéro comprend :

- Une entrevue au sujet du fonds EMI Music Canada
- Un article (McMorrow)
- Quatre critiques de livres

Membres (juin 2022)

Carolyn Doi et Jan Guise, corédactrices en chef

Brian McMillan et Phoebe Robertson, éditeurs des critiques

Megan Chellew, rédactrice associée

Scott Cowan, rédacteur associée

Deborah Wills, rédactrice associée

L'équipe éditoriale se rencontre chaque mois, et les corédactrices en chef se rencontrent également chaque mois, entre deux rencontres de l'équipe éditoriale. Tous nos documents se trouvent dans un espace partagé Google. C'est avec des sentiments partagés que nous avons dit au revoir, ce printemps, à deux membres de notre équipe, qui terminaient leur mandat de deux ans : **Jada Watson (Université d'Ottawa, corédactrice en chef)** and **Nina Penner (Brock University, éditrice des critiques)**. Toutes les deux ont apporté à l'équipe une merveilleuse perspective académique, un solide réseau d'érudits, et beaucoup de bonne humeur. Elles nous manqueront. Cependant, leur départ offre la chance à de nouveaux collègues de se joindre à nous.

Carolyn Doi (Université of Saskatchewan, éditrice associée) était intéressée à devenir co-rédactrice en chef, et toute l'équipe éditoriale lui a offert un soutien unanime. Ceci laissait deux postes à combler : rédacteur associé (l'ancien poste de Carolyn) et éditeur des critiques (le poste de Nina).

Dans le cadre de nos efforts de recrutement, l'équipe éditoriale a organisé une pause-café sur Zoom, pour les membres de l'ACBM, le mardi 1er mars. Dix-neuf participants ont eu la chance d'en apprendre plus sur le travail de l'équipe éditoriale de la *Revue de l'ACBM*, et de rencontrer des membres de l'équipe éditoriale. Suite à cette rencontre, l'équipe a publié un appel sur la liste de discussion CAML-L. Gardant en tête les directions stratégiques adoptées en 2021 par l'ACBM : « L'ACBM accueille un large éventail de personnes qui travaillent avec l'information touchant la musique » et « L'ACBM veut entretenir des liens significatifs avec d'autres associations », l'équipe a affiché cette invitation sur plusieurs autres listes, de façon à rejoindre autant de gens que possible : MusCan (Société de musique des universités canadiennes), American Musicological Society, l'Association canadienne des bibliothécaires en enseignement supérieur, et Visible Minority Librarians of Canada.

L'équipe a été ravie d'apprendre que plusieurs personnes étaient intéressées. Suite à des entrevues, et de façon unanime, nous avons décidé d'offrir les deux postes à **Scott Cowan (bibliothécaire, University of Windsor)** et **Phoebe Robertson (candidate au doctorat, Manhattan School of Music)**.

Mise à niveau à OJS 3

En décembre 2021, nous avons fait une mise à niveau et sommes passés de la plate-forme OJS 2 à OJS 3. Nous aimerions remercier Tomasz Mrozewski, bibliothécaire pour l'édition numérique à l'Université York, pour toute l'aide offerte au cours de la migration. Tout notre contenu est encore disponible, mais nous profitons d'une nouvelle interface, une meilleure interopérabilité du DOI, et des fonctionnalités d'arrière-plan plus intuitives. Nous examinons présentement comment nous pourrions analyser les données d'utilisation de la Revue.

Lutte contre le racisme et l'oppression

L'équipe éditoriale continue de tenir des rencontres deux fois par ans, pour discuter de lectures sur des thèmes touchant la lutte contre le racisme et l'oppression dans les publications scientifiques, et pour réfléchir au sujet de notre propre façon de faire au sein de la *Revue de l'ACBM*. Nous ne rapportons pas ces discussions ici, de façon à permettre un espace ouvert pour des discussions franches et ouvertes. Lors de notre rencontre de janvier dernier, nous avons discuté de deux textes : l'article de Jesse Popp dans [The Conversation](#) intitulé « Want to reach out to an Indigenous Scholar? Awesome! But first, here are 10 things to consider » et le guide publié par l'Université Simon Fraser, [Inclusive and Antiracist Writing Guide](#). Carolyn a participé à un webinaire offert par l'ACRS (Association canadienne des revues savantes), intitulé « [Equity, diversity, and inclusion: Update on C4DISC and how journals can implement EDI](#). » Le document de la C4DISC (Coalition for Diversity & Inclusion in Scholarly Communications), [Joint Statement of Principles](#), est un que l'équipe éditoriale pourrait explorer davantage, alors que nous continuons à appliquer à notre travail ce que nous apprenons en matière de diversité, d'équité et d'inclusion (DEI). Notre prochaine conversation doit avoir lieu en juin, et nous pourrions lire la lettre ouverte de Dylan Robinson de 2019, [Open Letter](#), au sujet du curriculum de l'enseignement de la musique, ainsi que [Anti-racist scholarly reviewing practices: A heuristic for editors, reviewers, and authors](#), de 2021. Si vous avez des questions à ce sujet, ou si vous avez des ressources à nous suggérer, il nous fera grand plaisir de vous lire!

Notre prochain numéro sera publié en décembre 2022 (volume 50, no 2). L'appel aux soumissions a été lancé le 1er mai, et la date limite est le 1er septembre (pour révision par les pairs), ou le 1er octobre (sans révision).

Si vous avez des idées pour les prochains numéros de la *Revue de l'ACBM*, ou des commentaires au sujet de ce rapport, prière de communiquer avec nous via camlreview@caml-acbm.org.

Respectueusement soumis,
Carolyn Doi et Jan Guise
Juin 2022

Cataloguing Committee Report

At last year's Annual General Meeting, we submitted a change to the CAML Constitution and Bylaws 6.3 to include the addition of communicating information about metadata in the terms of reference, as well as cataloguing. This change was approved by the membership.

We continue the goal to work on a committee-space public-facing webpage with cataloging-related documentation and news. As the CAML consultant on the Canadian Committee on Cataloging, Megan Chellew attended four online meetings in July, September 2021, and February and April 2022. We will be soliciting for new members this year.

Respectfully submitted,
Megan Chellew and Andrew Senior
Co-chairs

Rapport du Comité de catalogage

Lors de l'Assemblée générale annuelle de l'année dernière, nous avons proposé un changement à la constitution de l'ACBM et au règlement 6.3, pour ajouter la communication d'information au sujet des métadonnées dans les termes de référence. Ce changement a été approuvé par les membres.

Nous poursuivons notre objectif visant à avoir, sur le site Web de l'ACBM, une page publique pour le comité, avec des nouvelles et de la documentation relative au catalogage. En tant que représentante de l'ACBM au Comité canadien de catalogage, Megan Chellew a participé à quatre rencontres à distance, en juillet et septembre 2021, et février et avril 2022. Nous solliciterons de nouveaux membres cette année.

Respectueusement soumis,

Megan Chellew et Andrew Senior
Coprésidents

Collections Committee Report

The CAML Collections Committee met three times as a group over the past year. Trevor Deck took over as Chair of the Committee in June 2021, succeeding outgoing Brian McMillan. The committee welcomed two new members, Greg Sennema (Wilfred Laurier) and Maureen Nevins (Library and Archives Canada), while Mark Stoeckle (University of Calgary) stepped down following his two-year term. The current roster of the Committee is as follows:

- Maureen Nevins
- Houman Behzadi (McGill)
- Trevor Deck (U of T, Chair)
- Carolyn Doi (U of Sask.)
- Greg Sennema (Wilfred Laurier)
- Katherine Penner, (U of Manitoba)
- Becky Smith, (Memorial U)

Meetings involved discussions of collections related topics and updates on proposed or ongoing committee related projects. Discussion topics included managing reference collections, collaborative opportunities with other professional organizations, including the Special Library Association of Canada, new resources, including the Canadian Music Centre's new audio and video streaming platform, Picanto.ca and conversations around inclusive collecting.

Ongoing projects include a plan to coordinate a collaborative approach to collect the works of [BIPOC Canadian Composers](#), building on the work of Carolyn Doi and Janet Hilts' BIPOC Canadian Composers project. The committee is currently working on developing a document that contains acquisitions information for each of the composers noted in the BIPOC Canadian Composers project. Once this document is complete, the committee plans to reach out to CAML membership to solicit volunteers to participate in a shared collecting plan for BIPOC Canadian composers.

The committee is also in the very early stages of a plan to collaborate with the Canadian Music Centre, with a long-term goal of providing licensed online access to CMC scores to Canadian academic institutions through Scholar's Portal.

Other proposed projects include the idea of developing a Canadian Directory of Research Focuses and Archival Donations, as well as a proposed survey of Canadian music librarians on how their collections have been affected throughout COVID.

Rapport du Comité des collections

Le Comité des collections de l'ACBM s'est rencontré trois fois pendant la dernière année. Trevor Deck a remplacé Brian McMillan comme responsable du groupe en juin 2021. Le comité a accueilli deux nouveaux membres, Greg Sennema (Wilfrid Laurier) et Maureen Nevins (Bibliothèque et Archives Canada), alors que Mark Stoeckle (University of Calgary) a quitté le groupe à la fin de son mandat de deux ans. Les membres du groupe sont donc actuellement :

- Maureen Nevins
- Houman Behzadi (McGill)
- Trevor Deck (University of Toronto, président)
- Carolyn Doi (University of Saskatchewan)
- Greg Sennema (Wilfrid Laurier)
- Katherine Penner, (University of Manitoba)
- Becky Smith, (Memorial University)

Pendant les réunions, le groupe a discuté de sujets liés aux collections, et de mises à jour touchant des projets proposés et des projets en cours. Les sujets discutés comprenaient la gestion des collections de référence, les opportunités de collaboration avec d'autres organisations professionnelles, y compris la Special Library Association of Canada, les nouvelles ressources telles que Picanto.ca, la nouvelle plateforme de diffusion en continu du Centre de musique canadienne, et des conversations touchant les collections inclusives.

Parmi les projets en cours, mentionnons un plan pour coordonner une approche collaborative pour l'acquisition d'œuvres de compositeurs canadiens [PANDC \(personnes Autochtones, noires et de couleur\)](#), en continuant le travail déjà commencé par Carolyn Doi et Janet Hilt dans le cadre de leur projet BIPOC Canadian Composers. Le comité est présentement en train de développer un document comprenant des informations sur l'acquisition des œuvres de chacun des compositeurs dont le nom apparaît dans les listes du projet « BIPOC Canadian Composers ». Une fois ce document complété, le comité souhaite contacter les membres de l'ACBM pour solliciter la participation de bénévoles qui participeraient à un effort commun pour l'acquisition des œuvres de ces compositeurs.

Le comité vient également de débiter un projet de collaboration avec le Centre de musique canadienne, dont l'objectif à long terme serait de fournir un accès sous licence aux partitions du CMC, pour les institutions académiques canadiennes, par l'entremise du Scholars Portal.

D'autres projets proposés comprennent l'idée de développer un répertoire canadien des domaines de recherche et des dons d'archives, ainsi qu'un possible sondage des bibliothèques de musique canadiennes, pour savoir comment la COVID a touché leurs collections.

Rapport de la Section québécoise

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. Des élections ont eu lieu lors de l'assemblée générale 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 Saint-Laurent.

Notre prochaine rencontre annuelle sera de nouveau en ligne. Elle aura lieu le 21 octobre 2022. L'appel à communication est ouvert; vous êtes les bienvenus à proposer une communication en français ou en anglais : <http://www.sqacbm.org/content/rencontre-annuelle-2022>.

Texte rédigé par le C.A. de la SQACBM
Julie Carmen Lefebvre, Présidente
Marie-Ève Cossette, Vice-présidente
Frédéric Tremblay, Trésorier
Catherine Jolicoeur, Agente de communication

Quebec Chapter Report

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 around forty participants. Elections were held at our general assembly to replace Rachel Gagnon and Christiane Melançon whose terms were ending. We are pleased to welcome Frédéric Tremblay from University de Montréal and Marie Ève Cossette from Cégep Saint-Laurent.

Save the date: our next annual meeting will be held online Friday, October 21, 2022. The call for presentations is now open; you are welcome to submit a proposal in French or English: <http://www.sqacbm.org/node/51?ln=en>.

Text written by the Board of Directors of SQACBM
Julie Carmen Lefebvre, President
Marie Ève Cossette, Vice President
Frédéric Tremblay, Treasurer
Catherine Jolicoeur, Communications Officer

Nomination Officer's Report

There are two positions to be filled this year: President-Elect and Member-at-Large. On March 29, a call for nominations was sent out through the CAML and CAML Quebec Chapter listservs. A reminder was sent out on April 12, and, as indicated in both the initial call and the reminder, nominations for both positions closed on April 26. As of April 26, one nomination was received for the position of Member-at-Large. No nominations were received for the position of President-Elect.

Respectfully submitted,
Kyla Jemison

Rapport de la Responsable des nominations

Il y a deux postes à pourvoir cette année : Président désigné et Membre non désigné. Le 29 mars, un appel de candidatures a été envoyé par l'intermédiaire des listes de diffusion de l'ACBM et de Section québécoise de l'ACBM. Un rappel a été envoyé le 12 avril et, tel que mentionné dans l'appel initial et le rappel, les nominations pour les deux postes ont pris fin le 26 avril. En date du 26 avril, une nomination a été reçue pour le poste de Membre non désigné. Aucune candidature n'a été reçue pour le poste de Président désigné.

Respectueusement soumis,
Kyla Jemison

Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML)
Annual General Meeting Minutes
Wednesday, June 9, 2021, 12:15 – 1:15 p.m. EDT
Online meeting via Zoom

Present: Lucinda Johnston, Houman Behzadi, Trevor Deck, Becky Smith, Alastair Boyd, Andrew Senior, Bill Blair, Brian McMillan, Carolyn Doi, Cate Henderson, Cathy Martin, Deborah Wills, Greg Sennema, James Mason, Janet Hilts, Jan Guise, Joan McGorman, John G. Lazos, Joseph Trivers, Julia Armstrong, Katherine Penner, Kirsten Walsh, Kyla Jemison, Lisa Philpott, Lucinda Walls, Maria Calderisi, Maureen Nevins, Suzanne Meyers Sawa, Peter Higham, Rachel Gagnon, Rebecca Littman, Rebecca Shaw, Rob van der Blik

Regrets: Marian Ritter, Marc Stoeckle

1. Call to order: 10:13 MDT
2. Approval of agenda
 - a. Maureen Nevins (m), Tim Neufeldt (s)
3. Approval of minutes of 2020 AGM
 - a. Tim Neufeldt (m), Brian McMillan (s)
4. Business arising from the 2020 AGM minutes
 - a. None
5. Reports:
 - a. President's report (Houman Behzadi)
 - b. Treasurer's report (Tim Neufeldt)
 - i. Conversation/Questions
 1. Plans to get out of the yearly deficit budget?
 - a. Yes, motion re membership dues to increase revenues; exploring ways to reduce expenses
 - i. Bank fees were reduced through a new account, and we have electronic access (easier)
 - ii. We will only be charged for a physical cheque deposit through an ATM, or if we write a cheque.
 2. What are the hopes for increasing revenues, besides memberships?
 - a. Possibly through conference being a revenue maker
 3. What is Board's position re the GIC now that it has matured?
 - a. No specific conversations/plans have taken place as yet
 - b. IAML has a development committee; they might be able to provide support/insights for investments/ income investments...
 4. Is CAML a charitable org? (for tax donation receipts?) No.
 5. Should we consider hosting IAML?
 - a. Talks are in process, but no guarantees/promises yet.
 - ii. Motion to increase CAML membership dues

1. Tim Neufeldt (m), Becky Smith (s)
2. Discussion
 - a. One reason to maintain the financial "cushion" would be to fund future IAML conferences.
 - b. Support motion in theory but propose amending motion to provide a free membership for students (Cathy Martin)
 - c. Student rate has in the past been paired with the paraprofessional rate (i.e., non-librarians)... suggestion to include paraprofessionals in Cathy's proposed amendment
 - d. Consider public/other library workers who may not have a budget to pay for these things/or attend conferences.
 - e. Support for Cathy's amendment—retirees would likely have more disposable income than students, perhaps students get first year free, or suggestion of \$10-20 for students or paraprofessionals, and/or waive membership fees if a student presents financial need?
 - f. Question raised re how will individuals perceive the value of paying for membership vs not paying? If they're not contributing something, will they value/buy in as much?
3. Amended motion to omit raising CAML-only student fees
 - a. Tim (m), Becky (s)
 - b. All in favour, no nays, no abstentions, motion carried
- c. Audit Committee's report (Lisa Philpott/Rob van der Bliet)
 - i. Recommendations:
 1. Provide context for GIC investments
 2. No discussion
- d. Membership Secretary's report (Becky Smith)
 - i. 4 new memberships since report: CAML/IAML reg, 1 CAML/IAML retired
 - ii. Paraprofessionals grouped with students in report...oversight on website that these groups are "joined"
 - iii. 6 new members, i.e., no previous membership known, Welcome to all!
- e. Communications Officer's report (Marc Stoeckle)
 - i. As submitted, no discussion
- f. Conference Planning Committee (Program and Awards) report (Alastair Boyd/Trevor Deck/Becky Smith)
 - i. As submitted, no discussion
- g. Nomination Officer's report (Kyla Jemison)
 - i. As submitted, no discussion
- h. CAML Review report (Jada Watson/Jan Guise)
 - i. As submitted, no discussion
- i. Quebec Chapter (SQACBM) report (Rachel Gagnon)
 - i. As submitted, no discussion
- j. Cataloguing Committee report (Megan Chellew/Andrew Senior)
 - i. As submitted, no discussion

- k. Collections Committee report (Brian McMillan)
 - i. As submitted, no discussion
 - ii. New chair: Trevor Deck, 2-year mandate begins at end of AGM
- l. RISM Committee Report (Kyla Jemison)
 - i. As submitted, no discussion
- m. Motion to accept reports
 - i. Tim Neufeldt (m), James Mason (s)
- 6. Proposed amendments to CAML Constitution and Bylaws:
 - a. 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.
 - i. Andrew Senior (m), Joan McGorman (s)
 - ii. No discussion
 - iii. All in favour, no nays, no abstentions
 - iv. Motion carried
 - b. Resolution of proposed changes to Article 5.3.5. to update the language.
 - i. Lucinda Johnston (m), Becky Smith (s)
 - ii. No discussion
 - iii. All in favour, no nays, no abstentions
 - iv. Motion carried
- 7. Board Rotations and Elections:
 - a. Board Secretary
 - i. Lucinda Johnston is appointed by acclamation for a second 2-year term
 - b. Communications Officer
 - i. Marc Stoeckle has agreed to a second 2-year appointed term
- 8. CAML Conference 2022
 - a. Nothing to report at this point; a program and awards committee will be struck soon.
- 9. Welcome to CAML's new and returning members
 - a. Per Becky's report in 5.4.
- 10. Other Business
 - a. Introducing CAML's new President (2021-23) Maureen Nevins
 - i. Showed farewell video
- 11. Adjournment: 11:27 MDT
 - a. Lucinda Johnston (m), Maria Calderisi (s)

Association canadienne des bibliothèques, archives de documentation musicaux (ACBM)
Procès-verbal de l'Assemblée générale annuelle
Mercredi 9 juin 2021, 12 h 15 – 13 h 15 (HAE)
Réunion en ligne par Zoom

Présent-e-s : Lucinda Johnston, Houman Behzadi, Trevor Deck, Becky Smith, Alastair Boyd, Andrew Senior, Bill Blair, Brian McMillan, Carolyn Doi, Cate Henderson, Cathy Martin, Deborah Wills, Greg Sennema, James Mason, Janet Hilts, Jan Guise, Joan McGorman, John G. Lazos, Joseph Trivers, Julia Armstrong, Katherine Penner, Kirsten Walsh, Kyla Jemison, Lisa Philpott, Lucinda Walls, Maria Calderisi, Maureen Nevins, Suzanne Meyers Sawa, Peter Higham, Rachel Gagnon, Rebecca Littman, Rebecca Shaw, Rob van der Bliet

Absence motivée : Marian Ritter, Marc Stoeckle

1. Ouverture de la séance : 10 h 13 HAR
2. Adoption de l'ordre du jour
 - a. Maureen Nevins (p), Tim Neufeldt (s)
3. Approbation du procès-verbal de l'AGA de 2020
 - a. Tim Neufeldt (p), Brian McMillan (s)
4. Affaires découlant du procès-verbal de l'AGA de 2020
 - a. Aucune affaire
5. Rapports:
 - a. Rapport du Président (Houman Behzadi)
 - b. Rapport du Trésorier (Tim Neufeldt)
 - i. Conversation/Questions
 1. Des plans pour sortir du budget déficitaire annuel?
 - a. Oui, motion concernant les adhésions des membres afin d'augmenter les revenus; explorer des façons de réduire les dépenses.
 - i. Les frais bancaires ont été réduits grâce à un nouveau compte et nous avons un accès électronique (plus facile)
 - ii. Il y aura des frais pour un dépôt de chèque via un guichet automatique ou si nous émettons un chèque.
 2. Quels sont les espoirs d'augmentation des revenus en plus des adhésions?
 - a. Peut-être grâce à la conférence en tant que générateur de revenus
 3. Quelle est la position du C. A. concernant le CPG maintenant qu'il a mûri?
 - a. Aucune conversation/aucun plan spécifique n'a encore eu lieu

- b. L'AIBM a un comité de développement; ils pourraient être en mesure de fournir un soutien/des idées pour les investissements/les investissements de revenu...
- 4. L'ACBM est-elle un organisme de bienfaisance? (pour les reçus fiscaux pour dons?) Non.
- 5. Devrions-nous envisager d'être l'hôte d'une conférence de l'AIBM?
 - a. Des discussions sont en cours mais pas encore de garanties/promesses.
- ii. Motion pour augmenter les cotisations des membres de l'ACBM
 - 1. Tim Neufeldt (p), Becky Smith (s)
 - 2. Discussion
 - a. L'une des raisons de maintenir le « cousin » serait de financier les futures conférences de l'AIBM.
 - b. Je soutiens la motion en théorie mais propose une motion amendée pour fournir une adhésion gratuite aux étudiant•e•s (Cathy Martin)
 - c. Dans le passé, le tarif étudiant•e•s a été associé au tarif para professionnel (c.-à-d. les non-bibliothécaires) ... suggestion d'inclure les para-professionnel•le•s dans la modification proposée par Cathy
 - d. Penser aux travailleurs des bibliothèques publiques ou autres qui n'ont peut-être pas de budget pour payer ces choses ou assister à des conférences.
 - e. Soutien à l'amendement de Cathy—les retraités auraient probablement un revenu disponible plus élevé que les étudiant•e•s, peut-être que les étudiant•e•s bénéficieraient d'une première année gratuite, ou une suggestion de 10 \$ à 20 \$ pour les étudiant•e•s ou les para-professionnel•le•s, et/ou renonceraient aux frais d'adhésions si un•e étudiant•e présente des besoins financiers?
 - f. Question soulevée sur la façon dont les individus percevront la valeur de payer pour l'adhésion par rapport à ne pas payer? S'ils ne contribuent pas quelque chose, est-ce qu'ils apprécieront autant?
 - 3. Motion amendée pour omettre d'augmenter les frais d'adhésion des étudiantes
 - a. Tim (p), Becky (s)
 - b. Tous pour, pas de non, pas d'abstentions, motion adoptée
- c. Rapport du Comité de vérification (Lisa Philpott/Rob van der Bliek)
 - i. Recommandations :
 - 1. Fournir un contexte pour les investissements des CPG
 - 2. Aucune discussion
- d. Rapport de la Secrétaire responsable des adhésions (Becky Smith)

- i. 4 nouvelles adhésions depuis le rapport : CAML/AIBM régulier, 1 CAML/AIBM retraité
 - ii. Para-professionnel•le•s regroupés avec étudiant•e•s dans le rapport...oubli sur le site Web que ces deux catégories étaient regroupées
 - iii. 6 nouveaux membres, c.-à-d. aucune adhésion antérieure connue. Bienvenue à tous et à toutes!
 - e. Communications de l'Agent de communications (Marc Stoeckle)
 - i. Tel que soumis, aucune discussion
 - f. Rapport du Comité de planification de la conférence (programme et prix) (Alastair Boyd/Trevor Deck/Becky Smith)
 - i. Tel que soumis, aucune discussion
 - g. Rapport de la responsable des nominations (Kyla Jemison)
 - i. Tel que soumis, aucune discussion
 - h. Rapport sur la Revue de l'ACBM (Jada Watson/Jan Guise)
 - i. Tel que soumis, aucune discussion
 - i. Rapport de la Section québécoise (SQACBM) (Rachel Gagnon)
 - i. Tel que soumis, aucune discussion
 - j. Rapport du Comité de catalogage (Megan Chellew/Andrew Senior)
 - i. Tel que soumis, aucune discussion
 - k. Rapport du Comité des collections (Brian McMillan)
 - i. Tel que soumis, aucune discussion
 - ii. Nouveau président : Trevor Deck, début de son mandat de 2 ans à la fin de l'AGA
 - l. Rapport du Comité de RISM (Kyla Jemison)
 - i. Tel que soumis, aucune discussion
 - m. Proposition pour accepter les rapports
 - i. Tim Neufeldt (m), James Mason (s)
- 6. Amendements proposés à la Constitution et aux Règlements de l'ACBM :
 - a. 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.
 - i. Andrew Senior (p), Joan McGorman (s)
 - ii. Aucune discussion
 - iii. Tous pour, pas de non, pas d'abstentions
 - iv. Motion adoptée
 - b. Proposition de modification à l'article 5.3.5, pour en corriger le texte.
 - i. Lucinda Johnston (p), Becky Smith (s)
 - ii. Aucune discussion
 - iii. Tous pour, pas de non, pas d'abstentions
 - iv. Motion adoptée
- 7. Élections et rotations de postes au C. A. :
 - a. Secrétaire
 - i. Lucinda Johnston est nommée par acclamation pour un second mandat de 2 ans
 - b. Agent de communications
 - i. Marc Stoeckle a accepté un second mandat de 2 ans

8. Conférence 2022 de l'ACBM
 - a. Rien à signaler à ce stade; un comité du programme et des prix sera bientôt formé.
9. Bienvenue aux nouveaux membres de l'ACBM
 - a. Selon le rapport de Becky (point 5.4.).
10. Autres questions
 - a. Présentation de la nouvelle présidente de l'ACBM (2021-23) Maureen Nevins
 - i. La vidéo d'adieu a été diffusée
11. Clôture de la réunion : 11 h 27 HAR
 - a. Lucinda Johnston (p), Maria Calderisi (s)

CAML 2022 Conference Report

By Eric Bews

From 7 – 9 June 2022, the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) hosted their annual conference. Due to the ongoing COVID-19 pandemic, this year's conference was hosted virtually. As a recent MLIS graduate with a background in music performance, I attended this year's CAML Conference to learn more about recent trends in music librarianship and to meet others who shared my interests. I was also interested to see how concepts and topics discussed during this year's conference might apply to my new position at the Prince Albert Public Library.

While not as related to my current work, this year's CAML conference started with a celebration of the 100th anniversary of Helmut Kallmann's birth. While I was familiar with his writings about Canadian music from my music studies, I did not know much about his role in Canadian music librarianship, such as being the head of the Music Division at Library and Archives Canada. This celebration provided me a deeper understanding of Kallmann, his work and his legacy, and it encouraged me to investigate his writings to learn more about his accomplishments.

Diversity, Equity, and Inclusion (EDI) Initiatives

Many sessions at this year's CAML conference discussed EDI issues concerning Black, Indigenous, and People of Colour (BIPOC) representation within our collections. I found the ideas discussed during these presentations practical and thought-provoking, as my work at The Prince Albert Public Library serves a diverse community, including a large Indigenous population.

Programmatically Enhancing Collection Metadata to Help Address Collection Diversity, presented by James Mason (University of Toronto), gave me insight into meeting user needs through collection evaluation. In this presentation, James explained how the University of Toronto Music Library needed to reduce the size of its collection by 40 percent and used existing metadata to evaluate the collection and find ways to do so while still meeting the needs and demands of its users. To achieve this task, librarians used Python, Wikidata, SQLite, and Ex Libris Alma to extract metadata from the library catalogue. The resulting metadata was used in the deselection process and assessed if the Music Library's collection aligned with their goals and expectations for a diverse collection. I had a limited understanding of datasets, so I was intrigued by their use in evaluating collections.

Eric Bews (Prince Albert Public Library) reflects on his experience attending the 2022 Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) conference. At the time of the conference, Eric had recently graduated from the Master of Library and Information Science program at The University of Western Ontario. He has since taken on the role of Community Librarian at the Prince Albert Public Library in Saskatchewan.



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Carolyn Doi's subsequent presentation, *The BIPOC Canadian Composer Dataset*, seemed to be a natural progression of the topic and furthered my understanding of using datasets in collection evaluation. Carolyn discussed how she created a list of Canadian composers who identify as Black, Indigenous, or a Person of Colour (BIPOC) and the sources she used to compile such a list. This dataset was then used to evaluate the music score collection at the University of Saskatchewan Libraries. Using this dataset, the library discovered where to focus its efforts to improve BIPOC representation within the collection. I am always looking for new pieces to perform and teach, and this project may help me identify and find pieces from composers of whom I was previously unaware. However, one problem I encountered with the dataset is that it does not list the specific repertoire of each composer. To discover their repertoire, one may have to research the individual composers mentioned in this dataset.

Both of these sessions provided me with new ways to think about and approach collection development, particularly when it comes to underrepresented communities. I feel better prepared to develop and maintain a collection that will serve the diverse community I work with in Prince Albert.

Offering Music Library Services Online During the Covid-19 Pandemic

My position includes designing and delivering Information Literacy sessions to Prince Albert Public Library patrons and staff. *Lessons Learned from the "Great Pivot,"* presented by Tim Neufeldt (University of Toronto), focused on the difficulties of shifting information literacy sessions from in-person to online and provided several suggestions for online teaching. Tim mentioned that presenting to small groups allowed him to provide a more hands-on experience for students and suggested recording asynchronous instruction so students could review sessions on their own time. Both of these ideas resonated with me. As a student during the pandemic, I found that a combination of synchronous and asynchronous instruction worked best for me. That model allowed me to review lectures on my own time and then to meet with students and professors in synchronous sessions. I will keep the approaches demonstrated by Tim in mind as I create programming and presentations for the community and to improve my teaching and presenting skills.

The Prince Albert Public Library subscribes to Naxos Sheet Music Library, a database that provides access to electronic sheet music (e-scores). *Introduction of E-Scores into Canadian Academic Music Library Collections*, presented by Kevin Madill (University of British Columbia), Trevor Deck (University of Toronto), and Brian McMillan (The University of Western Ontario), focused on the challenges of implementing and providing access to e-scores. The presenters discussed problems I had never thought about, including access to the technology to display and read e-scores, downloading, printing, and annotating scores, the lack of ownership over e-scores, withdrawal of material from publishers, budgeting, and discoverability. As e-scores are relatively new, there have not been many solutions to these problems. The presenters explained that they were unaware of some of these problems unless users brought them to their attention. As a performer, I was interested in this session because I have never used e-scores to prepare my performances and was unaware of the possibilities or problems. I am intrigued by the use of e-scores and look forward to hearing how libraries and vendors solve the problems the presenters discussed.

Getting the Most out of my Virtual Conference Experience

While I do miss the in-person experience, the virtual format of CAML 2022 allowed me to attend without having to leave my home in Saskatoon. As a new graduate, this made a big difference. Going forward, I would love to see more conferences held virtually to make the events as accessible and inclusive as possible. I also appreciated having the chat function to ask questions during the presentations. It can sometimes be difficult for me to ask questions verbally in a virtual environment. The chat function helped ensure that my questions were answered and helped moderators make a list of questions for the presenters, ensuring that all questions were addressed, and no one was left out.

Conclusion

I enjoyed attending this year's CAML conference and learning about the current trends in music librarianship. As I move forward with my new position at the Prince Albert Public Library, I will consider incorporating ideas discussed at this year's conference into my work. In particular, the ideas discussed around EDI will help me create library services to serve Prince Albert's diverse community better. It was exciting to meet others who shared my interest in music librarianship, and I look forward to keeping in touch with everyone.

IAML 2022 Conference Report

By Laura Jacyna

On July 24, 2022, the IAML Congress 2022 commenced with an opening reception held in the courtyard of the National Library of the Czech Republic in the city of Prague. It was a beautiful summer Sunday evening and a gorgeous setting for the beginning of the conference experience. After speeches from the organizers and hosts of the conference, I was able to meet colleagues whom I had only emailed, attended Zoom meetings with, or met in MLA conference online social events, in person for the first time. Everyone was able to chat and mingle over a fantastic reception of beer, wine, cheese, meat and vegetable dishes, and sweets to kick off the conference.

The plenary session gave an overview of the different Czech museums and institutions dedicated to “The Big Four,” the four most well-known Czech composers: Antonín Dvořák, Bedřich Smetana, Bohuslav Martinů, and Leoš Janáček, and the completed or ongoing work into the creation of the complete Critical Editions by these composers. Immediately after, I went to a session about outreach activities and was inspired by the projects and events created by the public librarian presenters in collaboration with other institutions. Their outreach activities included: hosting pre-premiere talks with members of the stage teams of opera performances of the Moravian-Silesian National Theatre, Open Mic nights in collaboration with art schools and conservatories, programs with expressive therapy, art therapy, and/or active and passive music therapy, workshops for parents and children in collaboration with the Filharmonie Brno, a project for people with early-stage dementia, and performances of works composed by young people. The range of activities from these public library institutions in the Czech Republic and the Netherlands was very exciting to see.

A session entitled: *Producing, selling, and archiving sound recordings in the Czech Republic and Croatia* covered the history of the Czech phonographic record market and its relationship to Croatia’s phonographic record market over the years in different political climates. The first presentation discussed how four periods of social and political changes impacted the cooperation between the Czech Republic and Croatia on early recorded sound production. The second specifically discussed the Prague phonography retailers and the mappings of the beginnings of the

Laura Jacyna (jacynal@brandonu.ca) has a Master of Music degree in Violoncello Performance from University of Miami and a Master of Information Studies degree from McGill University. She works as the Music Librarian at Brandon University.



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Czech wax cylinder and shellac record markets. The last presentation was about establishing the Czech(oslovak) National Sound Archive which does not exist... yet. The presenter's passion and enthusiasm for this project exuded through this presentation, and at the end they gave out copies of their book on how to catalogue vinyl records using their labels.

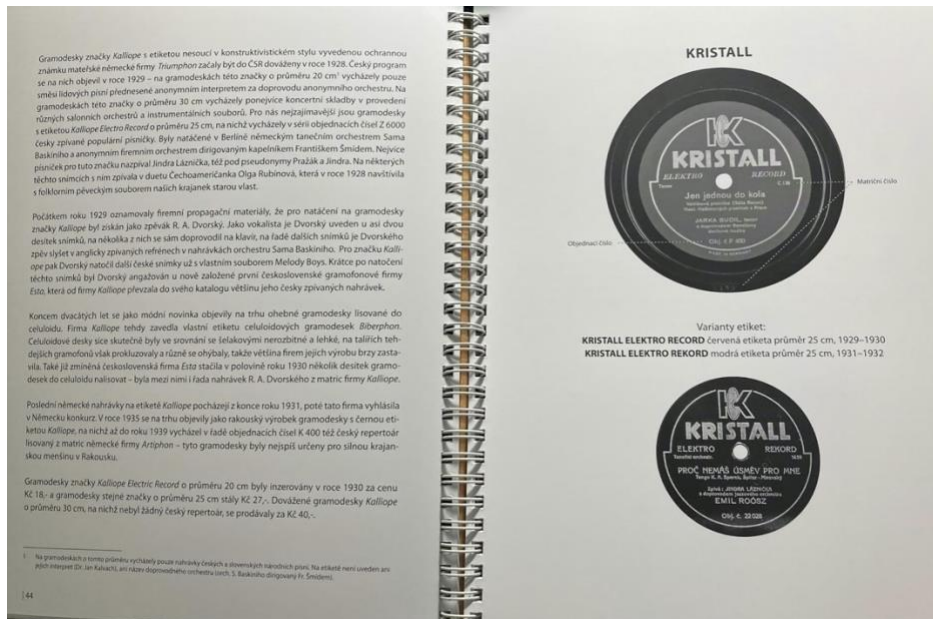
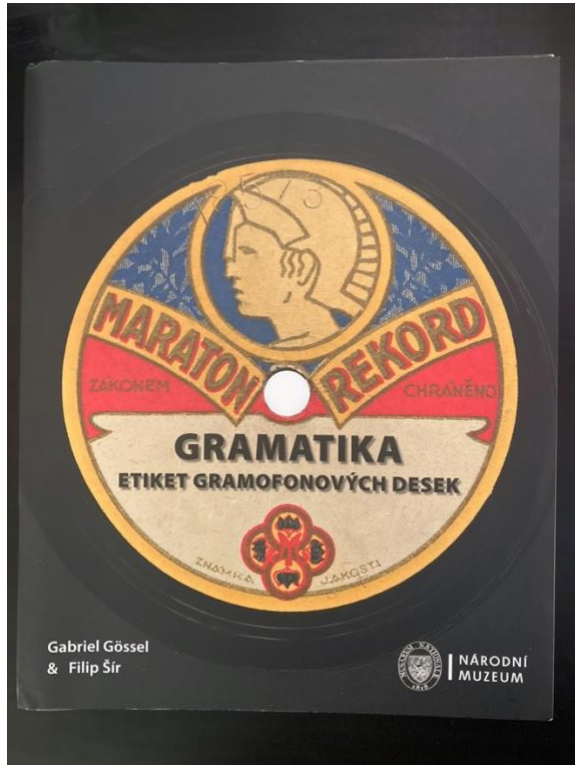


IMAGE 1. PHOTOS OF A CZECH BOOK ABOUT CATALOGUING VINYL RECORD LABELS. PHOTO CREDIT: LAURA JACYNA.

Conference sessions were often held at the same time, with the third room, or Hall C, being a chapel known as the Mirror Chapel (see Image 2). While I did not know it at the time, the Mirror Chapel is one of the attractions people come to see in Prague, and apparently, there were often groups of tourists who could not make their pilgrimage to the chapel because of our sessions. However, it was not an ideal conference presentation space, as it was very reverberant, and it could be quite challenging to hear presenters (depending on their adjustments), and these difficulties were amplified when an online speaker's presentation echoed throughout the space.



IMAGE 2. PRESENTATION IN THE MIRROR CHAPEL. PHOTO CREDIT: LAURA JACZYNA.

Tuesday morning began with a session devoted to ontologies and open linked data repository platforms related to music libraries. There was a lot of discussion about different levels of representation and the function of an instrument or ensemble. One presentation looked specifically at the categorization of ensemble versus performer and their function in polyphonic music, particularly how ensembles are often classified in the same way as instruments. The semantics of linked data triples are very exact and granular, as ambiguity is not desired in computation, and so the ambiguity presented of an instrument and ensemble in the same category is a complication that will need to be addressed by the music cataloguing and linked data community.

A standout presentation for me was: *Where are the 'other' scores? Addressing the lack of diversity in South African sheet music collections of the University of Cape Town*. With the current interest in decolonization and transformation, this presentation introduced the question of 'where are the other scores' (i.e., scores by composers of colour and women composers)? The discussion included

the marginalization of Black scholars, the historical lack of funding available to them, and how the publishing industry acted as a form of gatekeeping. Excerpts of some of the music by these composers from the University of Cape Town were presented, such as a *Cello Concerto* by Priaulx Rainier (South African woman composer) and *Thambo Lenyoka* by Mzilikazi Khumalo (South African Black composer). These works were absolutely gorgeous, and I was shocked that these are not more widely known. This presentation also made me reflect on how none of the other presentations, including the ones that followed, explicitly discussed, or mentioned anything related to equity, diversity, or inclusion (except perhaps a poster or two).

My conference highlight was an excursion to The Bohuslav Martinů Institute (see Image 3). My group began our journey by going through the centre of Prague in a historical tram that was reserved for our group. When we arrived at the Institute, we were presented with a shorter piano concert of works by the Big Four Czech composers. We were then treated to coffee, wine, watermelon, and other refreshments. After a bit of a reprieve, we went into the main room of the Institute, which holds copies of all known materials related to the works of Martinů and his life. Anyone researching Martinů is always welcome to research at the Institute.



IMAGE 3. ZOJA SEYCKOVA AND ALEŠ BŘEZINA SHARING INSIGHTS AT THE BOHUSLAV MARTINŮ INSTITUTE. PHOTO CREDIT: LAURA JACYNA.

For a long time, the Institute focused on accumulating materials from people who knew Martinů and keeping an eye out for related materials in auctions. Now, they are working on what will eventually be a 150 volume Critical Edition set of Bohuslav Martinů's complete works. They have also created a [database](#) of their existing holdings. Our hosts, who work at the Institute, patiently explained and answered all our questions. This was a fascinating look at a research centre that is

solely dedicated to the life and works of one composer and what goes into creating complete critical editions of a composer's lifetime of works.

There were several presentations on projects about rediscovering composers from the Netherlands. An interesting presentation entitled: *Forbidden Music Regained: Collaborative Approaches to (Re)discovering Music* discussed a project about Dutch composers who were persecuted in WWII and whose works were lost during the war. The project is a collaboration between the Leo Smit Foundation, the Dutch Music Institute, and Donemus Publishing to digitize and engrave works by these composers. They also have education projects focused on these Dutch composers and are working to have their works presented in festivals. Someone from Donemus Publishing gave this presentation, and another presentation about the project was given by the Dutch Music Institute as well.

Another fascinating presentation about forgotten Dutch composers was entitled *Sounding the Archives: Podcasts as Carriers for Archival Storytelling*. For this project, the Netherlands Music Institute collaborated to create a podcast of a variety of radio plays by several unknown Dutch composers, alongside a selection of interviews with musicologists and musicians. A selection process for choosing radio plays was conducted with experts from the field, and the scores and scripts' availability were considered. The radio drama music was partially reconstructed, and new digital orchestral parts were created and recorded. The podcast was broadcast via FM radio, web radio, and podcast platforms. What was impressive was how they were able to fund such an immense project. It turns out that they were able to do this project with no expense! The performers were already paid a salary by their orchestra, and with COVID, did not have playing opportunities and were so "bored" that they volunteered to play, showcasing a way this project was able to take advantage of an opportunity created by the pandemic. The radio station they collaborated with had funds to produce the podcast, and interviewees offered their contributions for free. This project showed how collaboration between institutions and people can lead to impactful and successful projects and find new and accessible ways to promote previously unknown works.

On Thursday, the 9th International Conference on Digital Libraries for Musicology was held in association with IAML 2022. Presenters demonstrated their projects, such as one project building the content search system of symbolic music repositories centred on features and their future goals of incorporating both Optical Music Recognition (OMR) and multimodal data and the formalizing and standardizing of editorial and encoding practices. Another project discussed the segmentation and automatic transcription of Norwegian Hardanger fiddle folk tunes using a software program called SeFiRe, which they found not to be refined enough for their usage. Other presentations discussed FRBR (Functional Requirements for Bibliographic Records) groupings, and there was an entire session of projects related to FAIR (Findable, Accessible, Interoperable and Reusable). A highlight was a presentation by my former McGill school colleague Marthe Thomae on her research

project digitizing choir books in Guatemala, mostly from the 16th century (see Image 4). Her presentation exemplified a DIY (do-it-yourself) approach to digitization, highlighting the resources used, and gave practical insights on best practices for digitization with a minimal budget.



IMAGE 4. MARTHE THOMAE PRESENTING ON MAKING A DIY BOOK SCANNER. PHOTO CREDIT: LAURA JACYNA.

With the 50th anniversary of Iannis Xenakis this year, it was refreshing to go to see a session dedicated to this often-overlooked composer and learn about archival projects of his music. At the Centre Iannis Xenakis, [UPI Sketch](#), a sound composition application/software using sound gestures, was created to be used in both educational and professional contexts. It is inspired by UPIC, Xenakis' computer music composition tool, which numerous other composers have used.

I also found a presentation about music librarians providing academic writing support interesting, as it relates to similar instruction I facilitate at my institution. Some of their challenges and deliberations were relatable, such as whether to offer workshops versus drop-in times, and the struggle of getting students to attend. The presenters noted that musicians often don't think they need academic writing skills, and the librarians plan to offer future sessions to demonstrate where writing becomes applicable in a music-related career.

A huge shout out to the Czech branch of IAML who had to re-organize the conference not one, not two, but three times! A lot of work and considerable effort; they were fantastic hosts, resulting in a very successful conference. Till next time!

CAML Milestones

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!

Announcements

Houman Behzadi (McGill University) was elected to the Board of the Music Library Association as Member-at-Large for a 2-year term beginning after the MLA annual conference, March 1-5, 2023.

Maria Calderisi (Library and Archives Canada, ret'd) was awarded Honorary Membership by the International Association of Music Libraries, Archives, and Documentation Centres (IAML) at their 2022 Congress in Prague, CZ. You can read the full citation [here](#).

Megan Chellew (McGill University) has stepped down from the *CAML Review* editorial team after an astounding 10 years. She joined the team just after the IAML Congress in Montreal in 2012 and has served as Associate Editor ever since. Thank you for all your service, Megan. You will be missed!

New Members

Since our last issue, there is 1 new CAML member, in the Student category.

Staffing News

Nicole Blain, formerly Director of Library Services and Centrediscs at the Canadian Music Centre, began a new position at Toronto Public Library as French Librarian in October 2022.

Gavin Goodwin, Creative Arts Librarian at Mount Allison University, was renewed for another 1-year term ending June 30, 2023.

Katie Lai is the new Liaison Librarian responsible for leading the instructional and information literacy program for the Marvin Duchow Music Library (McGill University), beginning 31 October 2022. Katie was Assistant University Librarian at OCAD (2021-22) and Music Liaison Librarian at Hong Kong Baptist University (2006-21). She has also worked at the Gertrude Whitley Performance Library (2003-2006), serving the large ensembles of the Schulich School of Music. Katie holds a Juris Doctor degree from the Chinese University of Hong Kong, and a Master of Music as well as a Master of Library and Information Studies from McGill. She has published in many important journals of music librarianship, including *Notes*, *Music Reference Services Quarterly*, and *Fontes Artis Musicae*.

Julie Lefebvre, formerly Senior Documentation Technician at the Marvin Duchow Music Library at McGill University, began a new position in September 2022 as Coordinating Librarian of the *Conservatoire de musique et d'art dramatique du Québec* libraries.

Phoebe Robertson (Reviews Editor for CAML Review) began a tenure-track position at Arkansas Tech University in August 2022. Her title is Assistant Professor of Music (Flute and Music History).

Decolonized Listening in the Archive: A Study of how a Reconstruction of Archival Processes and Spaces can Contribute to Decolonizing Narratives and Listening

By Sofie Tsatas

Abstract

In 2019, Stó:lō writer and scholar Dylan Robinson, and Tlingit curator and artist Candice Hopkins, created *Soundings: An Exhibition in Five Parts*, asking Indigenous artists and musicians to reflect on how a score can be a tool for decolonization. In response, Indigenous artists contributed scores in the form of beadwork, graphic notation, and more, effectively challenging traditional notions of western colonial music-making and performance practices. Drawing upon the exhibit *Soundings*, as well as Robinson's book *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (2020), this paper seeks to understand how to decolonize archives in ways that impact the description, preservation, and settler experience of music created by Indigenous artists. Robinson argues that by increasing our awareness of and acknowledging our settler colonial listening habits, listeners can engage in decolonial listening practices that can deepen our understanding of how Indigenous song functions in history, medicine, and law. By centring Indigenous Traditional Knowledge and stewardship in archival settings, Indigenous musical records can be described and preserved according to Indigenous frameworks. I propose the use of content management systems such as Mukurtu and Local Contexts, as well as reparative archival description, to centre Indigenous frameworks and Traditional Knowledge in the archive. This paper also presents three case studies to demonstrate both the problematic aspects of current mainstream archival practices, as well as how Mukurtu, Local Contexts, and reparative archival description can work to centre Indigenous Traditional Knowledge and stewardship.

Statement of Positionality

In writing this paper, I acknowledge my position as a settler and uninvited guest currently residing in Tiohtià:ke, the place known as Montreal, which is home to the Kanien'kehá:ka Nation of the Haudenosaunee, and is historically and presently known as a gathering place for many First Nations. Today it is home to a diverse population of Indigenous and other peoples. I also acknowledge my role as a settler discussing Indigenous Knowledge and decolonization in this paper and the space I hold in doing so. For this reason, I will be mostly quoting and referring to Indigenous writers and

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scholars whose work I reflect on in this research. The purpose of this paper is to demonstrate how settler archivists working with Indigenous records and materials in colonial archival institutions can work to reconstruct archival practices, and as such, the writing is aimed primarily at this audience. Throughout this paper, I use the word “we” to refer to both myself and archivists who wish to reconstruct archival practices and work towards decolonizing archival approaches. In order to more fully understand ways in which we can decolonize archival practices, I recommend reading the works of the Indigenous authors cited in this paper.

Introduction

In 1985, *Delgamuukw v. the Queen*, a land claim trial by the Gitksan and the Wet’suwet’en, sought for sovereignty of their territories in Northern British Columbia.¹ While much oral history was used throughout the trial, most significant was when Mary Johnson, Gitksan hereditary chief Antgulilibix, sang a limx oo’y (a lament) “associated with her adaawk (formal, ancient, collectively owned oral history).”² As Robinson explains in *Hungry Listening*, the limx oo’y functions as Indigenous legal order and is considered a “documentation” of the law according to the Gitksan.³ After the plaintiff’s counsel (Mr. Grant) announced that Mary Johnson would be singing this song as evidence in the trial, Justice McEachern responded:

Could it not be written out and asked if this is the wording? Really, we are on the verge of getting way off track here, Mr. Grant. Again, I don’t want to be sceptical [sic], but to have to witness singing songs in court is in my respectful view not the proper way to approach this problem.⁴

Mr. Grant proceeded to explain the function of the limx oo’y, that it is a death song that invokes the history of the land claim. Justice McEachern allowed Johnson to sing the song in court. Following her invocation of history and law, McEachern responded:

All right Mr. Grant, would you explain to me, because this may happen again, why you think it was necessary to sing the song? This is a trial, not a performance...It is not necessary in a matter of this kind for that song to have been sung, and I think that I must say now that I ought not to have been exposed to it. I don’t think it should happen again. I think I’m being imposed upon and I don’t think that should happen in a trial like this...⁵

Despite the plaintiff’s counsel continuously describing the function of the song as Indigenous legal order, Justice McEachern refused to allow it as evidence or to even acknowledge the song as legitimate.⁶ Rather, he saw it as an attempt to win him over, conflating the song as an “aesthetic

¹ Dylan Robinson, *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (Minneapolis: University of Minnesota Press, 2020), 41.

² Robinson, *Hungry Listening*, 41.

³ Robinson, 44.

⁴ *Ibid.*, 40-41.

⁵ *Ibid.*, 43-44.

⁶ *Ibid.*, 44

performance” that does not belong in a court of law.⁷ McEachern’s response is indicative of the lack of understanding of the song as anything other than aesthetic. In the settler courtroom, Gitksan legal order was not accepted as a form of legitimacy. Rather, according to Robinson, the song was viewed as an attempt to please the judge because he could only hear it through a western perspective of what songs should mean and in which contexts they should take place in, namely and solely as aesthetic performances. This is a blatant refusal of Gitksan law.⁸

In 2019, Stó:lō writer and scholar Dylan Robinson and Tlingit curator and artist Candice Hopkins began touring their exhibition titled *Soundings: An Exhibition in Five Parts*, which asks “How can a score be a call and tool for decolonization?” In response to this question, Indigenous artists contributed scores in the form of beadwork, graphic notation, written instructions, and other works that offer “instructions for sensing and listening to Indigenous histories that trouble the colonial imaginary.”⁹ Or, ones that refuse colonial ways of composing and listening. Drawing upon the exhibit *Soundings*, as well as Robinson’s book *Hungry Listening* (2020), this paper seeks to understand how to decolonize archives in ways that impact the description, preservation, and settler experience of music created by Indigenous artists. *Hungry Listening* argues that by increasing our awareness of, and acknowledging, our settler colonial listening habits, listeners can engage in decolonial listening practices that can deepen our understanding of how Indigenous song functions in history, medicine, and law.¹⁰ By centring Indigenous Traditional Knowledge and stewardship in archival settings, Indigenous musical records can be described and preserved according to Indigenous frameworks. This involves adopting a community-based archival approach that critically resists and refuses western colonial archival practices, and instead focuses on reconstruction in order to reflect an Indigenous worldview. To reconstruct, we must first dismantle. I echo the calls for action of Indigenous writers,¹¹ and propose a dismantling of mainstream archival practices when it comes to archiving Indigenous records and reconstructing those practices according to Indigenous-led approaches to record-keeping, including, but not limited to, reparative archival description. I specifically propose implementing content management systems such as Mukurtu and Local Contexts to archival practices as they centre Indigenous worldviews. This paper also provides three case studies to demonstrate both the harmful implications of current mainstream archival processes, and how Mukurtu, Local Contexts, and reparative archival description can be used to centre Indigenous Traditional Knowledge and stewardship. In this way settler archivists working in

⁷ Ibid.

⁸ Ibid.

⁹ Dylan Robinson and Candice Hopkins, “Soundings: An Exhibition in Five Parts,” Independent Curators International Exhibitions, 2019-2021, <https://curatorsintl.org/exhibitions/soundings>

¹⁰ Robinson, 46-47.

¹¹ Jennifer R. O’Neal, “From Time Immemorial: Centering Indigenous Traditional Knowledge and Ways of Knowing in the Archival Paradigm,” in *Afterlives of Indigenous Archives*, eds. Ivy Schweitzer and Gordon Henry Jr., (Hanover, New Hampshire: Dartmouth College Press, 2019); Sandra Littletree and Cheryl A. Metoyer, “Knowledge Organization from an Indigenous Perspective: The Mashantucket Pequot Thesaurus of American Indian Terminology Project,” *Cataloging & Classification Quarterly* 53, 5-6 (2015); Robin R.R. Gray, “Repatriation and Decolonization: Thoughts on Ownership, Access, and Control,” in *The Oxford Handbook of Musical Repatriation*, eds. Frank Gunderson, Robert C. Lancefield, and Bret Woods (New York: Oxford University Press, 2019).

mainstream archival institutions can work to decolonize the ways in which archivists and researchers listen to and understand Indigenous music in the archive.

A Note on Language

The ways in which we write and say things have an impact. Language is critical and so, in this paper, the term *resurgence* is used in place of *reconciliation* when it comes to describing current and ongoing decolonial practices. Tharonhianén:te Barnes writes that reconciliation “implies that whatever injustice was committed is in the past – and is not happening today.”¹² It implies that organizations and governments are trying to atone for wrongs committed throughout history but not the ones currently taking place. On the other hand, resurgence offers “community-centered actions premised on reconnecting with land, culture and community.”¹³ It is the action of giving up space for Indigenous communities to have control over their own livelihoods and culture.¹⁴ Archival resurgence is the action of giving up space for Indigenous communities to have control over the potential preservation and dissemination of their records.

Additionally, when the term *ownership* is used, it refers to the ways in which settlers have assumed possession of the land. Alternatively, in discussion of decolonization and resurgence, this paper refers to Indigenous peoples as reaffirming *stewardship*, not *ownership*, over the land. Shawnee/Yuchi/Quapaw/Cherokee activist Melanin Mvskoke notes that there is a difference between the terms.¹⁵ Stewardship refers to taking care of something. In this case, Indigenous peoples care for their land and culture and are the primary caregivers of it. Alternatively, settlers do not so much as take care of the land as they assert ownership and control over it. In other words, ownership is a western colonial construct and will only be used in this paper when describing western colonial contexts of archiving and copyright.

Hungry Listening

Concept

According to Dylan Robinson, “Hungry Listening” comes from two Halq’emélem words which he placed together: *shxwelitemelh*, which is the adjective for “white person’s methods,” and *xwelala:m* which is the word for “listening.”¹⁶ The first word, *shxwelitemelh*, comes from the word *xwelitem*, which means “starving person.” Thus, “placed together, *shxwelitemelh xwalala:m* / ‘Hungry listening’ names settler colonial forms of perception.”¹⁷ Robinson writes that his book “focuses on a range of encounters between Indigenous song and western art music (also

¹² Tharonhianén:te Barnes, “Is It Too Late to Decolonize?” *Journal of School and Society* 7, no. 1 (2021): 111.

¹³ Jeff Corntassel, “Re-envisioning Resurgence: Indigenous Pathways to Decolonization and Sustainable Self-Determination,” *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 92, as cited in Barnes, “Is It Too Late to Decolonize?” 111.

¹⁴ Barnes, 112.

¹⁵ Melanin Mvskoke (@melaninmvskoke), “Indigenous peoples are stewards of our ancestral lands. We are not landlords,” Instagram photo, March 28, 2021, <https://www.instagram.com/p/CM-hnEArfeC/>

¹⁶ Robinson, 2-3.

¹⁷ *Ibid.*, 1-5.

called classical music or concert music) [...]. It examines how we listen to such encounters in the moment of their sounding, and how writing [music] allows certain moments of sonic experience to be heard while foreclosing upon others.”¹⁸ Hungry Listening is a settler influence over how music is heard and engaged with. Robinson’s writing suggests that if we can acknowledge our Hungry Listening (our settler colonial listening habits), then we can begin to critically reflect on how we listen to and engage with music, effectively challenging colonial methods of music-making and performance.

Beginning in the late twentieth and early twenty-first centuries, classical music organizations and composers began to collaborate with Indigenous artists, musicians, and singers.¹⁹ One notable example is Inuit throat singer Tanya Tagaq performing with the Kronos Quartet in both 2006 and 2008. While the point of these collaborations was to signal an inclusionary performance practice, Robinson argues that “Indigenous performers and artists have been structurally accommodated in ways that ‘fit’ them into classical composition and performance systems.”²⁰ In other words, although these performances collaborate with Indigenous artists, the structure of these concerts are based in western colonial spaces and ways of music-making.²¹ For example, the music ensemble on stage with the audience facing them and only clapping at socially acceptable moments are western colonial constructs of listening and performing. Performances of classical music in the settler state of Canada see Indigenous music as an *addition* to “concert music performance[s] or ontologies of music-making,” rather than as a structure or logic of that performance.²² Tanya Tagaq stated that her experiences in performing with classical musicians felt like “being part of projects where my voice would be used as an ingredient in someone else’s stew.”²³ While these collaborations were initially intended to be inclusive, they often end up becoming a colonial endeavour against Indigenous logics and structures of performance and listening.

Similarly, Alexina Louie’s chamber ensemble piece *Take the Dog Sled* (2007), which was made in collaboration with Inuit throat singers Evie Mark and Akinisie Sivuarapik, integrates notated throat singing, despite the fact that throat singing is not traditionally notated. Rather, it relies heavily on improvisation, “a key aspect of throat singing as a game.”²⁴ Louie instructed the throat singers to begin and end at the same time as the musicians in the chamber ensemble, which disallowed “the distinctive and typical conclusion to the throat singing when one singer loses the game, resulting in laughter between the two singers.”²⁵ In essence, the classical rigidity of the piece did not allow space to centre traditional Inuit aspects. When the piece premiered in Toronto in 2009, the performance was structured in a western classical setting, where the throat singers neither faced each other, made eye contact, nor held each other’s arms to move together, which are all

¹⁸ *Ibid.*, 1.

¹⁹ *Ibid.*, 2.

²⁰ *Ibid.*, 6.

²¹ For example, the music ensemble on stage with the audience facing them and only clapping at socially acceptable moments are western colonial constructs of listening and performing.

²² Robinson, 8.

²³ *Ibid.*

²⁴ *Ibid.*, 184.

²⁵ *Ibid.*, 186.

distinctive traits of traditional Inuit throat singing.²⁶ At another performance, Evie Mark was asked by a member of the audience about her performance and whether her throat singing was different from the way in which she would throat sing “at home,” to which Mark responded: “My grandmother would be angry if she saw us singing this way.”²⁷ Robinson makes the point that, similar to Tagaq’s performances with the Kronos Quartet, Mark and Sivuarapik were only seen as a cultural addition to a western classical music setting, where their bodies were constrained and the notation of the throat singing content was re-made into a western/colonial perspective. Mark’s and Sivuarapik’s throat singing was “remade in the image of the classical music ensemble, their voices [becoming] simply another aspect of the composer’s palette.”²⁸ In most cases, classical music performances are not grounded in Indigenous ways of music-making. Robinson writes that “Indigenous logics, as structures rather than content, are generally not considered in the everyday operations of music performance, compositional practice, and listening.”²⁹ In response to this, Robinson asks “what if classical music performance was presented using Indigenous logics? What if we were to consider the potential of concert music to serve one of the many functions that Indigenous songs do: as law, medicine, or primary historical documentation.”³⁰ How can we restructure these performances to allow for Indigenous logics and structures to thrive? We all carry listening privileges and biases that shape our positionalities. Robinson argues that we can better understand and listen if we are aware of and acknowledge our listening positionality, what he calls our “normative listening habits and abilities.”³¹ Collaboration between classical musicians and Indigenous artists focus on the concept of “integrating” Indigenous music into a western classical structure of performance. However, this integration is actually a means of assimilation into colonial constructs of music-making, performance, and listening.³² Robinson asserts that listening to Indigenous music “may become an act of confirming ownership, rather than an act of hearing the agonism of exclusive and contested sovereignties.”³³ Not only do these types of concerts assimilate Indigenous music to western ways of music-making and performance, but they also assert ownership over the collaboration, as we saw with Tanya Tagaq’s performance with the Kronos Quartet, and Evie Mark’s and Akinisie Sivuarapik’s collaboration with Alexina Louie.

In relation to his book, Robinson curated the exhibit *Soundings* with Candice Hopkins, asking Indigenous artists how musical scores can be tools for decolonization. From September to December 2020, the exhibition was featured at the Belkin Art Gallery which is located on the unceded, ancestral, traditional, and current territory of the Musqueam people. Their website for the exhibit states:

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid., 10-11.

³² Ibid., 13.

³³ Ibid.

At the core of the exhibition is a grounding in concepts of Indigenous land and territory. To move beyond the mere acknowledgment of land and territory here means offering instructions for sensing and listening to Indigenous histories that trouble the colonial imaginary. *Soundings* activates and asserts Indigenous resurgence through the actions these artworks call forth.³⁴

If Indigenous music and scores, such as the ones featured in the exhibit, were to be placed in an archive, how could we ensure their resurgence? How can we listen without asserting ownership? How can we listen while reaffirming that Indigenous peoples are the stewards of the land and their knowledge? How can decolonized listening be applied to archival spaces and processes? And lastly, how can we set up Indigenous music while adhering to Indigenous Knowledge and Ways of Knowing? By allowing Indigenous logics and structures to be centred in performances, we can actively dismantle our colonial listening positionality and reconstruct it to allow for us to listen in a decolonial way.

Archives and Colonialism

Cultural Heritage and Memory Institutions are grounded in western colonial structures and processes that are harmful and problematic. Notwithstanding the countless Indigenous materials that were stolen and placed in archives, archivists and other information professionals then classified, described, and preserved these records according to western colonial practices, that, similar to classical and Indigenous musical collaborations, fail to centre Indigenous structures and/or logics. Jennifer O'Neal writes that archives:

...have served as sites of power over Indigenous history, culture, and lifeways, by controlling and disseminating our history according to the repositories' interpretation, often based upon the individuals (i.e., anthropologists, ethnographers, historians, etc.) who appropriated the materials, rather than by and with Indigenous communities.³⁵

Archives are not neutral institutions, especially when they contain Indigenous records and materials obtained without permission or consent, and when they are disconnected from the community to which they belong.³⁶ In other words, the records and materials are archival captives.³⁷ This is further compounded when taking into consideration that oftentimes, many of the Indigenous belongings currently displayed in museums or archives have names, life, or the spirits of ancestors in them.³⁸ Robinson notes that "Indigenous people have intimate kinship with these beings. As such, the fact

³⁴ Dylan Robinson and Candice Hopkins, "Soundings: An Exhibition in Five Parts," Morris and Helen Belkin Art Gallery, accessed April 8, 2021, <https://belkin.ubc.ca/exhibitions/soundings-an-exhibition-in-five-parts/>.

³⁵ O'Neal, "From Time Immemorial: Centering Indigenous Traditional Knowledge and Ways of Knowing in the Archival Paradigm," 48.

³⁶ Jennifer R. O'Neal, "'The Right to Know': Decolonizing Native American Archives," *Journal of Western Archives* 6, no. 2 (2015): 2-6.

³⁷ O'Neal, "'The Right to Know'," 2-6.

³⁸ Robinson, 87.

that they are ‘held’ behind glass, in drawers, in storage might be understood in terms of containment and confinement of life.”³⁹

Stó:lō writer Lee Maracle notes the disinheritance associated with the appropriation of Indigenous oral histories. The ethnographers and historians who recorded and stole Indigenous oral history in the late 19th and early 20th centuries profited from Indigenous knowledge by writing books or articles and then donating the stories to museums or archives.⁴⁰ Additionally, western copyright laws also promote colonial concepts of ownership over physical works, which ensure that the copyright owner is the person who has recorded the knowledge, not the original knowledge keeper(s).⁴¹ The following passages by Maracle describe in detail an example of what this disinheritance looks like:

During the colonization of Canada, both land and knowledge were appropriated – that is, expropriated without permission from the owners. On the one hand, we were separated from our knowledge, and on the other, Europeans were entitled to appropriate the knowledge associated with the use of items they purchased. For instance, Johnny Whiteman purchases [s****] vine for his wife’s menopausal condition from Lee’s gramma. He copyrights the knowledge he acquires. Lee is sent to school and cannot access her gramma’s knowledge about [s****] vine while away because she is separated from her gramma and someone else owns the copyright of the information. Gramma dies while Lee is in school. Johnny Whiteman publishes a book and includes the [s****] vine knowledge of Lee’s gramma, and on her return from school Lee learns that in order for her to access her gramma’s knowledge, she must purchase Johnny Whiteman’s book. She is purchasing from the appropriator access to her inheritance.⁴²

The universities of this country own most of our knowledge, and Indigenous people must buy it back as courses. Universities are [now using Johnny Whiteman’s book] in their coursework. Researchers at the university examine the humble [s****] vine and find the “active ingredient” in it, name it in Latin, and claim to have “invented” it. Now more white men are benefiting from Lee’s gramma’s knowledge while Lee is separated from the possibility of isolating the active ingredient herself, because as yet she is not entitled to secure the research grant and engage in the process of isolation in the same way white men are. Now Johnny Whiteman, a group of researchers, the institution, and the public have benefitted financially from the theft of Lee’s birthright while Lee has been left out in the cold with no inheritance.⁴³

These two quotations highlight the consequences of appropriation of Indigenous culture and personhood. Colonial settlers stole knowledge that once belonged to Indigenous communities,

³⁹ Ibid.

⁴⁰ Lee Maracle, *My Conversations with Canadians* (Toronto: BookThug, 2017), 101-07.

⁴¹ Alexandra Mills, “Learning to Listen: Archival Sound Recordings and Indigenous Cultural and Intellectual Property,” *Archivaria* 83 (2017): 112.

⁴² Maracle, *My Conversations with Canadians*, 101-102.

⁴³ Maracle, 102.

without consent from the Indigenous peoples involved. Additionally, cultural genocide sought to disinherit communities from their traditional knowledge and livelihoods in order to ensure assimilation. Since western copyright laws maintain that the recorder of the information is the owner, this effectively also discredits Indigenous stewardship.⁴⁴ Western copyright laws are used against Indigenous communities in order to establish control and ownership.

The implications of western copyright laws imposed on Indigenous musical records has garnered some very critical discussions. In July 2016, Indigenous artists, scholars, and musicians gathered for a closed event called *Doing Sovereignties*, to discuss the misuse of Indigenous music by settler composers and ethnographers.⁴⁵ One such discussion that took place at this event focused on Canadian composer Ernest MacMillan's (1893-1973) "Three Songs of the West Coast," (1927), which are based on recordings of three different Nisga'a songs collected and transcribed by MacMillan and Marius Barbeau (1883-1969), a Canadian ethnographer. In this conversation, composers Mike Dangeli, Mique'l Dangeli, and Keane Tait "enacted Nisga'a protocol as part of the redress for this appropriation."⁴⁶ During the proceedings, Mike Dangeli stated:

What we have issue with is being written out of the history when composers use Western copyright against us. How can Western copyright supersede our law, though, when we've been potlatching these songs since time immemorial? These songs [...] have been changed to create something else, they have been made to fit into part of the 'Canadian mosaic.'⁴⁷

Here, Dangeli points out the lack of recognition of Indigenous protocol and law in western judicial systems. The establishment of western copyright laws, and their application onto Indigenous communities demonstrates a colonial endeavour to assert power and ownership over Indigenous culture and law. Once that ownership is established, what was once Indigenous culture is molded and fabricated in order to "fit" into a western colonial framework.

Marius Barbeau and Ernest MacMillan are known for their ethnographic efforts in the settler state of Canada, where they traveled and appropriated the songs of Indigenous communities throughout the country and then either used or donated them to various archives and Cultural Heritage and Memory Institutions. Robinson writes that "thousands of Indigenous songs remain 'filed away' in the Canadian Museum of History and other museum collections, disconnected from the Indigenous communities, families, and individual hereditary rights holders to whom these songs belong."⁴⁸

Barbeau was a Canadian ethnographer and folklorist who is considered one of the founders of Canadian anthropology. He conducted fieldwork in Indigenous communities, appropriating the music of the Tsimshian, Gitksan, and the Nisga'a. MacMillan was a Canadian conductor, composer, and organist. He traveled with Barbeau in 1927 to the Nass River region in British Columbia and

⁴⁴ Mills, "Learning to Listen: Archival Sound Recordings and Indigenous Cultural and Intellectual Property," 113; Maria Montenegro, "Subverting the Universality of Metadata Standards: The TK Labels as a Tool to Promote Indigenous Data Sovereignty," *Journal of Documentation* 75, no. 4 (2019): 738.

⁴⁵ Robinson, 161-62.

⁴⁶ *Ibid.*, 162.

⁴⁷ *Ibid.*, 163.

⁴⁸ *Ibid.*, 150.

recorded the music of the Tsimshian who were living there. MacMillan and Barbeau used these recordings in “Three Songs of the West Coast.” An excerpt from the introductory note to the score states: “The following three songs are reproduced, as nearly as our musical notation will allow, from records made on the Nass River in the summer of 1927.”⁴⁹ Here, MacMillan admits that western notation cannot capture the full essence of Indigenous song; however, the statement itself points out the Otherness of Indigenous music in comparison with western notation, where everything must be written down to be understandable and convenient.

The reason for their ethnographic endeavours was to collect songs that represented a “Canadian aesthetic.”⁵⁰ Since Indigenous peoples lived on the land that is now known as Canada for thousands of years before colonizers arrived, Barbeau and MacMillan viewed their music as the most authentic representation of what so-called Canadian music should sound like and so sought to incorporate it into their own works. Essentially, these composers’ “focus on the historical beginnings of music in Canada is underpinned by Canada’s ‘Indigenous foundation,’ permanently situating Indigenous music in the past rather than understanding its continuance.”⁵¹ Similar to the ways in which western classification systems reduce Indigenous terminology to the past, so too does the concept of taking and using Indigenous song for authentic Canadian music. In this sense, Canadian musical identity was defined by Indigenous culture. Or, rather, *appropriated as Canadian*.⁵²

MacMillan’s introductory note for the “Three Songs of the West Coast” score states that “the ancient melodies of the West Coast tribes, still surviving in the memory of the elders, seem to have little interest for the majority of the younger generation, and would without a doubt be totally lost in the course of thirty or forty years but for the energy and enthusiasm of a handful of collectors.”⁵³ He goes on to thank Barbeau for being one such collector. Most striking is the assumption that the younger generation of the community were not interested in learning their songs. Neglected in this statement is the fact that many Indigenous children were forced to attend Residential Schools during this time, where they lost access to their culture, language, and more. Even so, the assumption itself represents a paternalistic and authoritative perspective, which reads as justification, or self-promotion, of the inherent benefits of recording the songs. MacMillan goes on to state that if not for his and Barbeau’s efforts, these songs would be completely lost in just a few decades. The notion of wanting to “protect” or “save” Indigenous music can be seen as an example of white-saviourism, wherein white people feel the need to “liberate” non-white cultures from their own apparently inferior and uncivilized society. Jessie Loyer also discusses the emphasis on the personal even in public collections. For instance, archives and museums often name the collections

⁴⁹ Marius Barbeau, *Three Songs of the West Coast*, arranged and transcribed by Ernest MacMillan (London: The Frederick Harris Co., 1927).

⁵⁰ Robinson, 154-155.

⁵¹ *Ibid.*, 12.

⁵² *Ibid.*, 12-13.

⁵³ Barbeau, *Three Songs of the West Coast*.

after the person who “collected” the records.⁵⁴ So, to name the collection after the donor renders the records as belonging to that one person, effectively discrediting the records from their original owners and where they come from.

Another reason that settler composers felt the need to preserve Indigenous culture was because of the effects of the Indian Act of Canada.⁵⁵ From 1880-1951, the Indian Act of Canada prohibited Indigenous communities from performing their traditional songs and dances. Noncompliance with this order meant imprisonment. Specifically, section 3 of the act states: “Every Indian or other person who engages in or assists in celebrating the Indian festival known as the ‘Potlatch’ ...is guilty of a misdemeanour and shall be liable to imprisonment.”⁵⁶ This also included the Sun Dance and the Ghost Dance, which were banned in subsequent amendments of the act. Additionally, the Residential School system kept Indigenous children from engaging in their culture. They were not allowed to speak their own language or sing their own songs. Doing so often resulted in severe punishment and there are numerous reports of emotional, physical, and sexual violence that occurred in these schools.⁵⁷ Robinson writes that the prohibition “further compounded this feeling of precarity around the potential for large-scale cultural loss.”⁵⁸ He also states that “under duress of these policies that explicitly sought to erode Indigenous cultural strength and eradicate our systems of law, medicine, teaching, and historical documentation, our community knowledge holders were persuaded by ethnographers to have their songs recorded.”⁵⁹ Many Indigenous Nations saw these recordings as a way to preserve their culture. However, with western copyright laws stipulating that ownership falls to the recorder,⁶⁰ Indigenous communities inadvertently lost stewardship and control over works which were consequently donated to archives and museums, often without naming the Indigenous community members involved, and without their consent.

Returning to the effects of colonialism in Cultural Heritage and Memory Institutions, most Indigenous records are catalogued and classified either according to western colonial constructs that make no sense contextually for Indigenous communities, and/or they are catalogued and

⁵⁴ Jessie Loyer, “Collections Are Our Relatives: Disrupting the Singular, White Man’s Joy That Shaped Collections,” in *The Collector and the Collected: Decolonizing Area Studies Librarianship*, eds. Meagan Browndorf, Erin Pappas, and Anna Arays (Library Juice Press, 2021), 4, <https://mru.arcabc.ca/islandora/object/mru%3A793>

⁵⁵ Robinson, 149-150.

⁵⁶ Gail Hinge, “Indian Acts and Amendments, 1868-1975,” Vol. 2 of Consolidation of Indian Legislation (Ottawa: Department of Indian and Northern Affairs, 1985), 93, as quoted in Robinson, 150.

⁵⁷ Please see the following for more information: “Canada’s Residential Schools: The History, Part I: Origins to 1939,” https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Volume_1_History_Part_1_English_Web.pdf; “Canada’s Residential Schools: The History, Part II: 1939-2000,” https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Volume_1_History_Part_2_English_Web.pdf; “Canada’s Residential Schools: The Inuit ⁵⁷

cont. and Northern Experience,” https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Volume_2_Inuit_and_Northern_English_Web.pdf; “Canada’s Residential Schools: The Metis Experience,” https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Volume_3_Metis_English_Web.pdf; “Canada’s Residential Schools: The Legacy,” https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Volume_5_Legacy_English_Web.pdf

⁵⁸ Robinson, 150.

⁵⁹ Ibid.

⁶⁰ Mills, 112.

classified using derogatory and problematic language. According to Sandra Littletree (Diné) and Cheryl A. Metoyer (Cherokee), classification systems such as Library of Congress Subject Headings (LCSH) are severely limited in “the retrieval of Native language materials, Native American topics,” and Traditional Knowledge.⁶¹ And this is not just inherent of LCSH, but of all western created classification systems, including the Library of Congress Classification (LCC) and the Dewey Decimal Classification (DDC) systems.⁶²

While there are newer classification systems meant to fix and remove certain flaws in order to “increase the universality of subject description with the system[s],” these modifications are actually “prevailing Eurocentric categories and knowledge systems that are fundamentally incommensurate with Indigenous ways of thought.”⁶³ The action of modification is also grounded in western colonial constructs of understanding and ordering the world. This is similar to the way in which Indigenous musicians and singers are invited to perform with classical music ensembles and symphonies. Since the structure of those performances remain rooted in western colonialism, the result is the maintenance of Eurocentric musical ideas. Littletree and Metoyer further note that “Indigenous systems of knowledge are often based on observations of patterns in nature and the ability to predict outcomes in nature, which is often different from Western ways of viewing the world.”⁶⁴ Western classification systems rooted in colonial ways of thinking and doing, therefore, both neglect and disregard Indigenous protocols and systems of knowledge, further perpetuating harm and upholding institutional and cultural power structures.

Archives and Resurgence

Despite the western colonial foundations of cultural heritage and memory institutions, some archives have begun to engage in decolonizing approaches and practices, such as engaging with literature on the topic, and/or action-oriented solutions including implementing and changing current policies. According to J.J. Ghaddar and Michelle Caswell, to effectively decolonize the archive, a radical praxis needs to be implemented, one which is “committed to dismantling structures and systems of oppression and domination.”⁶⁵ This means challenging and changing the ways in which records are archived as well as the structure of the archive itself.⁶⁶ It also requires alignment and solidarity with Indigenous communities and their ways of record-keeping.⁶⁷ In essence, archival spaces and practices need to be reconstructed in ways that support and centre Indigenous notions of stewardship and record-keeping, repatriation, and the Land Back

⁶¹ Littletree and Metoyer, “Knowledge Organization from an Indigenous Perspective: The Mashantucket Pequot Thesaurus of American Indian Terminology Project,” 642.

⁶² For more information, see Alissa Cherry and Keshav Mukunda, “A Case Study in Indigenous Classification: Revisiting and Reviving the Brian Deer Scheme,” *Cataloging & Classification Quarterly* 53, no. 5-6 (2015)

⁶³ Alissa Cherry and Keshav Mukunda, “A Case Study in Indigenous Classification: Revisiting and Reviving the Brian Deer Scheme,” *Cataloging & Classification Quarterly* 53, no. 5-6 (2015): 550.

⁶⁴ Littletree and Metoyer, “Knowledge Organization from an Indigenous Perspective,” 646-647.

⁶⁵ J.J. Ghaddar and Michelle Caswell, “‘To go beyond’: towards a decolonial archival praxis,” *Archival Science* 19 (2019): 71-72.

⁶⁶ Ghaddar and Caswell, “‘To go beyond,’” 72.

⁶⁷ Ghaddar and Caswell, 73.

movement.⁶⁸ In the following section I outline some archival management systems and protocols that aim to challenge mainstream practices.

The Protocols for Native American Archival Materials (PNAAM)

In 2006, nineteen Indigenous and settler archivists, historians, librarians, curators, anthropologists, and museum workers came together at the University of Arizona to create the Protocols for Native American Archival Materials (PNAAM). The purpose of the gathering was to identify “best professional practices for culturally responsible care and use” of Indigenous materials and records in settler repositories.⁶⁹ The group drafted protocols that rely on professional ethics codes and international declarations as their framework.⁷⁰ The PNAAM website writes:

The contributors encourage you to explore, comment upon, and adopt the best practices which can be accomplished by your institution or community. Intended to foster increased cooperation between tribal and non-tribal libraries and archives, the *Protocols* are presented as goals to which we can all aspire.⁷¹

PNAAM was created as a way for Indigenous and settler archivists to work together to ensure that archival methods of record-keeping and preservation adhere to Indigenous Traditional Knowledge and stewardship. This included advocating for community- and participatory-based archives in both archival education and practice.⁷² The Protocols foster transparency, respect, and integrity for how Indigenous records are archived in settler and mainstream archives.

PNAAM contradicts many conventional archival practices, mainly relating to open access and ownership.⁷³ While many archivists have successfully foregrounded PNAAM, some have yet to do so, and others disagree entirely, citing concerns related to its guidelines of access, use, and repatriation.⁷⁴ Some archivists feel uneasy about limiting access of certain Indigenous records to the public (though many of these records were most likely never intended to be accessed by anyone outside of the community); about stewardship policies that directly contradict western notions of copyright and ownership; and about the possibility that some records would have to be returned to their communities.⁷⁵ As O’Neal asserts, however, it is time that archivists begin centring and doing the work that PNAAM recommends.⁷⁶ She makes the following urgent call for decolonial work to move forward with respect for historically marginalized Indigenous people:

⁶⁸ For more information: <https://landback.org/>

⁶⁹ Ibid.

⁷⁰ Protocols for Native American Archival Materials, “Home,” <https://www2.nau.edu/libnap-p/index.html>

⁷¹ Protocols for Native American Archival Materials.

⁷² O’Neal, “From Time Immemorial,” 46.

⁷³ Ibid., 47-48.

⁷⁴ O’Neal, 46.

⁷⁵ Ibid., 48.

⁷⁶ Ibid.

After years of colonization, assimilation, termination, and restoration, Indigenous communities have waited far too long to reconnect with these collections and to provide the missing Indigenous context and traditional knowledge required to treat those collections respectfully and in accord with the cultural, spiritual, and epistemological needs and concerns of Indigenous people.⁷⁷

Mukurtu Content Management System (Mukurtu CMS)

In 2007, archivists Kimberly Christen and Craig Dietrich worked with Warumungu community members to create the Mukurtu Content Management System, an open-source platform “flexible enough to meet the needs of diverse communities who want to manage and share their digital and cultural heritage in their own way, on their own terms.”⁷⁸ Mukurtu CMS consists of applying Traditional Knowledge (TK) protocols to archival records in order to centre Indigenous stewardship and notions of record-keeping and preservation. It began as a community archive named the Mukurtu Wumpurrani-kari Archive. The name Mukurtu, chosen by elder Michael Jampin Jones, is the Warumungu word for “dilly bag,” which is used to safekeep and guard sacred materials.⁷⁹ The name is meant to “remind users that the archive, too, is a safe keeping place where Warumungu people can share stories, knowledge, and cultural materials properly using their own protocols.”⁸⁰ Mukurtu CMS is an open-source platform meant to be implemented by both mainstream and community-based archives that hold Indigenous materials. It is currently maintained at the Centre for Digital Scholarship and Curation at Washington State University.

Local Contexts

Local Contexts is a management system similar to Mukurtu CMS, created in 2010 by archivists Kimberly Christen and Jane Anderson. It is a knowledge management platform made up of Traditional Knowledge (TK) and Biocultural (BC) Labels, which helps archivists and users identify specific conditions associated with Indigenous records and materials. Local Contexts was created to “enhance and legitimize locally based decision-making and Indigenous governance frameworks for determining [stewardship], access, and culturally appropriate conditions for sharing historical, contemporary and future collections of cultural heritage and Indigenous data.”⁸¹ The TK Labels are used for attribution, access, and use rights, while the BC Labels are used for provenance, transparency, and integrity.⁸² While not legally binding, the labels challenge western colonial constructs of copyright and ownership of Indigenous records.

Traditional Knowledge Labels (TK Labels)

One of the core features of both Mukurtu and Local Contexts are the TK Labels, which are used to identify protocols for access and use of Indigenous materials. This includes both third-party owned

⁷⁷ Ibid., 48-49.

⁷⁸ Mukurtu CMS, “About,” <https://mukurtu.org/about/>

⁷⁹ Mukurtu CMS.

⁸⁰ Ibid.

⁸¹ Local Contexts, “About,” <https://localcontexts.org/about/about-local-contexts/>

⁸² Local Contexts, “TK Labels,” <https://localcontexts.org/labels/traditional-knowledge-labels/>; Local Contexts, “BC Labels,” <https://localcontexts.org/labels/biocultural-labels/>

and public domain materials.⁸³ There are three types of TK Labels. The first, Provenance Labels, are used to identify the primary cultural authority, or stewards, for the records.⁸⁴ The second, Protocol Labels, are used to identify the traditional protocols associated with a particular record. They invite users to respect and adhere to these protocols.⁸⁵ The third and last type of TK Labels are Permission Labels. These point users to appropriate usage of the records.⁸⁶ For example, some records are only meant to be accessed by Indigenous community members and so non-members should not (as dictated by the protocol) access the record.

The following case study provides one example of how current archival practices can be reformed through use of these frameworks.

Hungry Listening and Resurgence

Case study: “Tsimshian music – dance song”

The metadata and description of “Tsimshian music - dance song” by Marius Barbeau, housed in the Marius Barbeau fonds at the Canadian Museum of History collection, is an example of problematic archival practices.⁸⁷ In particular, its description and preservation are representative of western colonial ways of record-keeping.⁸⁸

According to the description of the record on the Canadian Museum of History webpage, the recording’s provenance belongs to the Marius Barbeau fonds, suggesting that the songs originated with him and not within the Indigenous community. Additionally, the Rights & Access field states that the museum is the copyright owner and therefore responsible for determining the recording’s reproduction. Nowhere in the description does it acknowledge that this recording was stolen or that the Tsimshian community has any sort of connection to the record other than performing in it.

There is also a lack of a title for the song. The Notes field indicates that the title is based on the content, most likely Barbeau’s notes. The lack of a proper title, other than how Barbeau conceived of it in his notes, perpetuates the erasure of Indigenous culture and song in archives and museums. Not only did Barbeau and MacMillan record, transcribe, and steal the music of Indigenous communities, they both effectively stripped the songs of any Indigenous Traditional Knowledge, culture, and personhood. The result of such description is the westernization and white-washing of Indigenous culture to *fit* into a Canadian aesthetic. Robinson states in *Hungry Listening* that “Indigenous performers and artists have been structurally accommodated in ways that ‘fit’ them into classical composition and performance systems.”⁸⁹ Similarly, Indigenous records and materials

⁸³ Mukurtu CMS.

⁸⁴ Local Contexts, “TK Labels,” <https://localcontexts.org/labels/traditional-knowledge-labels/>

⁸⁵ Ibid., <https://localcontexts.org/labels/traditional-knowledge-labels/>

⁸⁶ Ibid., <https://localcontexts.org/labels/traditional-knowledge-labels/>

⁸⁷ Tsimshian Music - Dance Song Recording, 1927, VII-C-180b (39), Marius Barbeau fonds, Canadian Museum of History Collection, Gatineau, Quebec, <https://www.historymuseum.ca/collections/archive/3262764>

⁸⁸ To view its descriptive information, please visit: <https://www.historymuseum.ca/collections/archive/3262764>

⁸⁹ Robinson, 6.

are appropriated, taken, and stolen by white ethnographers, historians, anthropologists, etc., to “fit” them into a western narrative.

The description is ambiguous in terms of which community the recording belongs to. While the “title” of the song is “Tsimshian music – Dance song,” the Cultural Group field states: Tsimshian and Nisga’a. Further, the subject terms are inconsistent, and do not mention Tsimshian. Ethnographers in the early 20th century tended to group the Tsimshian, the Nisga’a, and the Gitksan together, often using the names interchangeably, despite them being separate communities. Regardless of the recording’s title, it is possible that this song might not even be Tsimshian. According to the interactive Native Land Map,⁹⁰ the Nass River area in British Columbia where it was recorded is the traditional, unceded, and ancestral territory of the Nisga’a and the Gitanyow Lax’yip. However, it is important to keep in mind that other Nations could have traveled there at any time. Research into the singer of the song, Frank Bolton, found that he was an elder from the Gwinwok Village of the Nisga’a, further compounding the confusion of community origins.⁹¹ These factors reveal historical gaps in consistent archival practices, namely a lack of reparative archival description, which entails remediating and contextualizing outdated language and information in archival description.⁹²

It is important to note that, for some Indigenous Nations, while songs may serve an aesthetic purpose, other uses may include law, medicine, and historical documentation.⁹³ Robinson asks: “When songs are not firstly songs but forms of doing (healing, law, and sovereignty), how does this ‘doing’ change on their transfer from an oral to material medium?”⁹⁴ He further challenges the reader to consider another question concerning the classification and preservation of such materials:

If the presentation of Indigenous material culture behind museum glass constitutes a kind of ‘life support,’ as Mique’l and Mike Dangeli note, then this chapter asks what it means when the songs and voices of First Peoples are held in the archive in other material forms from wax cylinders, to reel-to-reel tapes and mp3s.⁹⁵

Recordings such as these in the Marius Barbeau fonds at the Canadian Museum of History collection, which have been digitized, are held captive in mediums not meant to sustain life, furthering the disconnection from the communities to which they belong. Going forward, archivists may wish to ask themselves how these records ended up in the archive to begin with and what they can do to either return or decolonize their approaches to preserving the records. In either case, consulting with the Indigenous community to whom the records belong is a must.

⁹⁰ <https://native-land.ca/>

⁹¹ Lynda Jessup, “Tin Cans and Machinery: *Saving the Sagas and Other Stuff*,” *Visual Anthropology* 12, no. 1 (1999): 54.

⁹² Yale University Library, “Reparative Archival Description Working Group: Home,” <https://guides.library.yale.edu/c.php?g=1140330&p=8319098>

⁹³ Robinson, 46-47.

⁹⁴ *Ibid.*, 150.

⁹⁵ *Ibid.*

Decolonized Listening

In their article, “Repatriation and Decolonization: Thoughts on Ownership, Access, and Control,” Robin R.R. Gray describes their experience in implementing an Indigenous community-based research project to better understand the processes and implications of reparative archival work. The case study in the article concerns a collection of Ts’msyen songs in the Centre for Ethnomusicology at Columbia University, which were recorded and collected by Laura Boulton from 1941 to 2002 and are now housed under the Laura Boulton Collection of Traditional and Liturgical Music. Columbia currently retains the rights to the Laura Boulton collection and the Ts’msyen songs in it. The university decides whether the songs can be transcribed, published, and/or analyzed, meaning that they effectively manage access and control over this aspect of Ts’msyen cultural heritage.⁹⁶ As in the Barbeau example, the university has yet to acknowledge “the legal, cultural, or moral rights of Ts’msyen, nor the rights of any other Indigenous community, whose knowledge, history, ceremonies, and creative expressions were captured by Boulton.”⁹⁷ In their conclusion, Gray remarks on the importance of historicizing and contextualizing when it comes to repatriation.⁹⁸ They further remark that institutions must be open to giving up control of Indigenous records and collections should that be what the community wishes.⁹⁹ Indeed, the findings of Gray’s research project indicated that “the Ts’msyen songs caught up in the Boulton collection should not be in circulation, should not be accessible to the public, and should not be considered research material for non-Ts’msyen interests.”¹⁰⁰ Because western laws were not devised with protection for Indigenous cultural heritage in mind, Gray believes that any decisions or concerns regarding their culture should be up to the Ts’msyen.¹⁰¹ Similar practices of repatriation should be considered for future handling of the Indigenous songs in the Marius Barbeau fonds at the Canadian Museum of History, as well as all other mainstream archival institutions holding Indigenous records.

Given both Robinson’s work and Gray’s article, how then could decolonized listening be applied to the recording in the Barbeau fonds and the archival practices rooted around it? Similar to the ways in which Indigenous artists are made to “fit” into classical performances where western concepts of music-making and listening are centred, the “Tsimshian music – dance song” recording and its description in the online museum collection is representative of an Indigenous archival holding that is forced into a western narrative and perspective. The description itself can influence the way a listener - or by extension, an archivist, researcher, or learner - hears the song. Because the description was written according to the notes of Marius Barbeau, it is inherently a settler perception, rather than an Indigenous one. However, one approaches the recording, a settler, or hungry listening, form of perception pervades its existence. Its description and preservation maintain settler concepts of listening to and understanding music. It conveys to the listener that the colonial endeavours that Barbeau and MacMillan enacted in order to “collect” and transcribe this song are justified and normalized. Alternatively, if we were to remediate its description to account for the inconsistencies and its outdated and offensive language, and if we were to further work with the Indigenous community in determining and assigning potential Traditional Knowledge labels and protocols to the recording,

⁹⁶ Gray, “Repatriation and Decolonization: Thoughts on Ownership, Access, and Control,” 725-26.

⁹⁷ Gray, “Repatriation and Decolonization,” 726.

⁹⁸ Gray, 735.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

we could effectively begin to dismantle its settler forms of perception in favour of an Indigenous framework. For example, archivists may contact and work with the Indigenous Nation to whom this recording belongs before adding the TK Attribution label to it. This label is used to let the user know who the correct custodians, owners, and sources are of the record.¹⁰² The most important factor, however, is to ensure that stewardship and management of the song be determined by the community from which it comes.

The following case study demonstrates how archival practices can be reformed in order to reflect an Indigenous worldview.

[wəł mí ct ǵpəθət tə ʔniməł - Diamond Point](#)

One of the original questions in this paper is: if Indigenous music and scores, such as the ones featured in the *Soundings* exhibit curated by Robinson and Hopkins, were to be placed in an archive, how could we ensure their resurgence? Diamond Point's *wəł mí ct ǵpəθət tə ʔniməł* (2020), originally featured in the *Soundings* exhibit at the Belkin Art Gallery, consists of images of paddles on banners.¹⁰³ In September of 2020, a performance of the piece was given at UBC campus by Coastal Wolf Pack, a Salish song and dance group. The banners with the two images were hung and repeated on lampposts on Main Mall St. The images on the banners "refer to the annual Coast Salish Canoe Journeys."¹⁰⁴ The gallery website describes the piece as follows:

Bringing to mind a group of paddlers announcing themselves before coming ashore, [or asking permission], and awaiting a welcome according to protocol, the paddles are raised in symmetrical precision. Coast Salish design elements on the paddles indicate who the travellers are and where they have come from and are incorporated here in keeping with the teachings of Point's ancestors. The alternating heights of the paddle shapes drawn upon turbulent waves serve to activate the design, and through repetition, transform a walk through the installation to a rhythmic journey of water.¹⁰⁵

Diamond Point writes of their work: "This visual display is an act of communication between two communities, an abstract representation of cultural significance in Salish tradition, and symbolizes a journey of healing."¹⁰⁶

[American Ledger \(No. 1\) - Raven Chacon](#)

Dené artist Raven Chacon's "American Ledger (No. 1)," another piece featured in the *Soundings* exhibit at the Belkin Art Gallery, is a conceptual graphic score that is meant to be performed by "many players with sustaining and percussive instruments, voices, coins, axe and wood, a police whistle and the striking of a match."¹⁰⁷ In October 2020, the piece was performed outside of the

¹⁰² Local Contexts, "TK Attribution (TK A)," <https://localcontexts.org/label/tk-attribution/>

¹⁰³ For photos of the score, please see: <https://belkin.ubc.ca/events/diamond-point/>

¹⁰⁴ Belkin Art Gallery, *wəł mí ct ǵpəθət tə ʔniməł*, composed by Diamond Point, <https://belkin.ubc.ca/event/>

¹⁰⁵ Belkin Art Gallery, *wəł mí ct ǵpəθət tə ʔniməł*.

¹⁰⁶ Ibid.

¹⁰⁷ Raven Chacon, "American Ledger (No. 1)," accessed October 30, 2022, <http://spiderwebsinthesky.com/portfolio/items/american-ledger-no-1/>

University of British Columbia's music school by the Symphonic Wind Ensemble. A banner of the score was hung on the exterior of the music building for the ensemble to read. Chacon describes this piece as the creation story of how the United States of America was founded. In it, he depicts acts of violence, the enactment of laws, the construction of cities, and "the erasure of land," through the graphic notation and sound of the piece.¹⁰⁸ The instructions for the piece involve the use of many players (any number, musician, and non-musician alike), percussive or other sustaining instruments, coins, an axe, a police whistle, voices, and a match. The piece, consisting of seven lines of instructions, must be at least thirteen minutes long, with each line a minute or longer. Chacon describes each line as follows:

"Line 1 is for both percussive and bendable tones.

Line 2 begins with a warbly long tone crossfading into waves of harmonic or dynamic increases. X = chop wood.

Line 3 is for police whistle(s). Other instruments may join.

Line 4 is for coins to be thrown. Two instruments may accompany.

Line 5 is a line.

Line 6 is a grand decelerando ending with the striking of a match.

Line 7 is for acknowledging groupings of 5's and 4's. Chop wood. End with everyone and everything."¹⁰⁹

Just like Diamond Point's piece, *American Ledger (No. 1)* is meant to sound different each time. *wəʔ n̄i ct ǫpəʔət tə ʔniməʔ* and *American Ledger (No. 1)* are just two of many examples of a pieces of music grounded in Indigenous structures and frameworks of music-making and performance. Hungry listening, or western colonial structures and frameworks, would demand that we transcribe the scores into a western musical style, by transcribing the music on to a five staff score, adding a key signature, time signature, and other additional instructions that would erase the Indigenous logics and structures behind it. Hungry Listening would also demand that the archival description of the songs be written according to a settler narrative, similar to what was done with the recording of the "Tsimshian music – dance song." This could mean changing the title of Point's piece to an English name and confining both songs to one recording. If the songs are meant to sound either greatly or slightly different each time, how does that impact the way it is heard and seen if there is just one recording of it in the archive? While the instructions for Chacon's piece are familiar for those used to contemporary musical performance, a Hungry Listening positionality would only allow the listener, and the performer, to set up the performance once again as a classical composition, with the audience watching silently until the call for applause. Just being in a concert hall rigidly separates the performer(s) from the audience.¹¹⁰ In terms of archival practices, if each piece is meant to sound different each time, how can archivists best describe this in the record's description?

¹⁰⁸ Chacon, "American Ledger (No. 1)."

¹⁰⁹ Ibid.

¹¹⁰ Robinson, 177.

If these songs were to be placed in an archive, best practices would include archivists describing them according to the composer's discretion. In this case, the archivists would consult with Point and/or Chacon to determine how best to describe the records. Regarding their preservation, working with the composer to assign protocols, such as TK and BC Labels, would effectively work to help decolonize the archival practices surrounding the records' holding. This would ensure an Indigenous framework based in Indigenous logics of record-keeping, stewardship, and resurgence. Such a framework might allow individuals to listen to the records with a decolonial ear, where their settler forms of perception, their Hungry Listening, is challenged. In comparison, the way in which "Tsimshian music – dance song" was archived is based in a western narrative that discourages decolonial listening. By setting up Diamond Point's *wəł m̓i ct q̓pəθət tə ʔniməł*, and Raven Chacon's *American Ledger (No. 1)*, according to Indigenous frameworks, where the Indigenous logics behind them are maintained, and by ensuring that both Point and Chacon and their respective communities maintain stewardship and management of their works, this can allow for a decolonial and Indigenous-led foundation, where western concepts of archival practices are challenged and reconstructed.

Conclusion

Some may be inclined to draw a line between the capacity of "traditional" Indigenous songs to function as law, medicine, teachings, and primary historical documentation, while understanding more recently created Indigenous songs in contemporary popular genres as not holding such functions. I am hesitant, however, to draw such a sharp line between these categories. For this assertion would imply that Indigenous music composed today, and in contemporary genres, carries less of the teachings, histories, and laws that our older music does. While it may be the case that Indigenous contemporary music does not explicitly claim to enact law, provide healing, or convey knowledge (locations and practices for hunting, for example), my belief is that this knowledge is still present to varying degrees even when not made explicit.¹¹¹

Decolonizing our listening habits means challenging the ways in which we conceptualize music. Western colonial constructs of listening position music as an aesthetic product for consumption, a view that negates the broader social meaning inherent in many examples of Indigenous music. Western archival practices are fundamentally rooted in colonialism. Nonetheless, there are frameworks that archivists can use to help decolonize the ways in which Indigenous music is described and preserved. This includes implementing reparative archival description and practices, as well as content management systems that centre Indigenous Traditional Knowledge and stewardship, such as Mukurtu and Local Contexts. It is important to ensure the stewardship and management of the records belong to the Indigenous community to which they belong. By centring Indigenous knowledge and stewardship, we can work to decolonize how we listen to Indigenous recordings in the archive. "Tsimshian music – dance song," is an example of a record stripped of its Indigeneity because of the colonial way it was taken, described, and preserved. However, if we

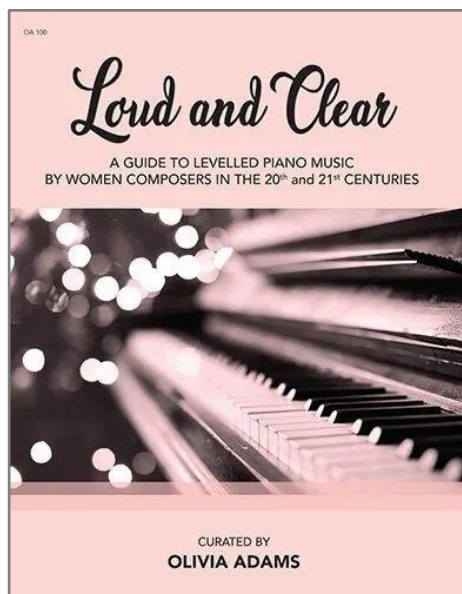
¹¹¹ Ibid., 46.

apply management systems that actively work to foreground Indigenous knowledge systems, as in the Mukurtu and Local Contexts examples, then we can begin to challenge the way in which the record was described and preserved, and consequently, the way in which we listen to it. Further, if we apply these same Indigenous logics to Diamond Point's *wəʔ m̓i ct ǵpəʔət tə ʔniməʔ*, and Raven Chacon's *American Ledger (No. 1)*, two of the original songs from the *Soundings* exhibit, we can maintain the Indigenous knowledge and stewardship behind them. In this way we challenge our settler colonial forms of perception and can begin to listen to music outside the confines of colonialism.

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[*Loud and Clear: A Guide to Levelled Piano Music by Women Composers in the 20th and 21st Centuries.*](#) By Olivia Adams.

Ontario, Canada: Debra Wanless Music, 2021. 108 pp. ISBN: 978-1-989202-72-2.

Reviewed by Dr. Heather Taves, Associate Professor, Wilfrid Laurier University¹

During the 1990s, music by women composers gained attention among music educators. Equity gaps began to be identified through data collection and qualitative research; then equity measures began to gain traction in the performance programs of universities and conservatories.

The pace could be very slow. For example, in 1996 at Wilfrid Laurier University, a requirement was added to the piano curriculum to learn one piece by a female composer during the four-year BMus degree. At the time, this was a ground-breaking innovation in North America. In that same time, the last Indian Residential school in Canada was closed.

Since the 1990s, a plethora of gender equity initiatives have begun across Canadian music institutions. Meanwhile, the Canadian government's Truth and Reconciliation Commission has given music educators clear Calls to Action to reconcile with Indigenous Peoples. However, to this day, piano instructors struggle to access adequate resources to assign sheet music by women, especially BIPOC [Black Indigenous, and People of Colour] women, suitable for the particular needs of each student. This problem of access is one of many reasons why, as piano teacher and clinician Olivia Adams points out in *Loud and Clear: A Guide to Levelled Piano Music by Women Composers in the 20th and 21st Centuries*, women composers still represent just 13.1% of all composers in Canadian conservatory piano syllabi. Adams also presents some alarming statistics on the lack of progress, as of 2021, to integrate women composers of colour into conservatory syllabi. Adams has therefore taken on the enormous research task of cataloguing and grading the available resources, then curating them in a format familiar to instructors working with conservatory syllabi. This resulting

¹ I write this review from my home in the unceded territory of Mi'kmaki, with gratitude towards the Mi'kmaq Peoples and All Our Relations on this land. I acknowledge my privilege as a White person of settler origin who is a recently retired keyboard professor, to be given space to write the following review. I acknowledge my personal bias of hope that collective efforts towards gender equity in music education will bear fruit. I am grateful to the BIPOC colleagues recently hired in my place at Laurier, including the wonderful Indigenous female composer Barbara Assiginaak, who has written new piano music too recent for inclusion in the guide under review. Wela'lin, or "thank you" in Mi'kmaq, to all readers for making this space in your own day.



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publication will surely be received with gratitude by piano instructors across Canada. It will come as no surprise that the publisher of this first edition is Debra Wanless, who for decades has been a stalwart leader in bringing women composers to attention.

When first paging through the text, “Composer Spotlight” sidebars draw the reader into the catalogue layout. These informally introduce some composers, while also serving to showcase the guide’s relevance by featuring current well-known clinicians such as Afarin Mansouri and Indigenous composer Beverley McKiver. Alongside are Adams’s carefully graded lists of thousands of compositions. Those experienced in teaching music by women composers will be delighted to find a wealth of less familiar works in addition to favourite pedagogical pieces. Established Canadian composers such as Alexina Louie or Martha Hill Duncan appear alongside younger compatriots such as Emily Doolittle or Anna Höstman. International Black artists from Eleanor Alberga to Pamela Z appear alongside emergent BIPOC composers, from film composer Chanda Dancy to Juno winner Vivian Fung. Though the emphasis is on Western classical genres, some other genres, such as jazz music by Mary Lou Williams or Brazilian *choro* music by Chiquinha Gonzaga, are also represented.

The 21st century has brought a sea change in ideas about music education. Movements towards Indigenous reconciliation, decolonization, equity, diversity, and inclusion have proliferated. In Canadian university music programs, data is being collected, curricular transformations discussed, training on anti-racist instruction offered, and major efforts made to hire diverse new faculty. Institutions such as the Canada Council and the major orchestras have similarly been formulating new strategies. By comparison, however, there is a regrettable lack of data about Canadian piano teachers, who are the target for the lucrative mainstream conservatory examination market in general and for this independent publication in particular. This partly has to do with the fact that the mainstream Canadian conservatories focus on examining students rather than hiring teachers. Anyone may teach piano in Canada using conservatory syllabi. Meanwhile, the Registered Music Teachers associations regulate teacher qualifications; however, theirs is a voluntary, paid private membership whose roster reflects only a fraction of active piano teachers. Thus, it is a daunting prospect to identify avenues to address equity among private Canadian piano teachers, or even to draw a clear picture of the demographics of such teachers. Absent relevant market data, Adams, when addressing her target audience, must navigate a minefield about which too little is known. Given this formidable task, it would be helpful in future editions for Adams to provide a self-reflective statement in which one could better understand her own positionality and potential biases. A territorial acknowledgement would also be a relevant addition in this regard.

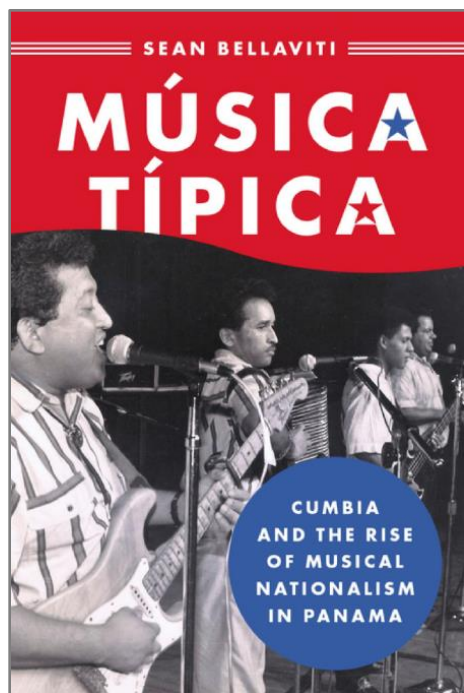
Adams has written a final chapter on “Becoming an Ally and Co-conspirator in the Music Studio” (p. 98). This could well be moved upfront to the Introduction or near it, and perhaps co-written with members of BIPOC music communities. In this chapter, Adams writes, “As music teachers, we must elevate the music and work of BIPOC composers through performing their works, purchasing their music, and attending their workshops” (p. 98). Adams employs the pronouns “we” for music teachers and “their” for BIPOC composers. However, as institutions decolonize, crossovers

between composing, performing, and teaching are rapidly developing, challenging colonial conservatory standards. A Canadian piano teacher may well be a BIPOC composer herself.

There is an inherent structural paradox in the practical need to grade and evaluate women's and BIPOC repertoire in alignment with the highly culture-specific grading systems of a colonial piano education establishment. Every piano instructor and music institution struggles with this paradox. For that matter, the Canadian government is in a similar position, as it attempts Truth and Reconciliation within such colonial structures as the Indian Act and Crown Lands. Adams locates herself within this massive struggle by writing in the Introduction, "Our goal as educators is not to 'add diversity' but to interrupt systems of harmful, colonial pedagogy designed to keep certain people out... With this syllabus, I hope to do a small part in weaving women back into the music history that, for centuries, kept them out." Adams's concise and helpful descriptions of her grading method, placed before each new level, do accurately reflect current standards. They do provide the means to weave in new repertoire. Two questions occur. How inclusive is Adams's "we"? And will the diverse student populations of today demand greater structural change?

Additions to future print editions that would be useful for piano instructors would include a ring binding, a paginated index of composers, a chronological index of all listed composers, and enhanced photo resolution and graphics. Statistical graphs could include any future data on piano instructor demographics. Composer dates embedded within the lists would be much appreciated. A forthcoming e-book could facilitate a myriad of other potential uses of this catalogue yet to be identified.

As the first guide to women piano composers targeted to Canadian piano instructors, *Loud and Clear* is a major contribution to the keyboard education literature. It is the kind of research for which public funding should be made available for future revised and expanded editions. The comments in this review about this welcome new resource would hopefully facilitate its expansion in future editions.



Música Típica: Cumbia and the Rise of Musical Nationalism in Panama. By Sean Bellaviti. New York, NY, 2020; oxford university press. 328 pp. ISBN: 9780190936464

Reviewed by León F. García Corona, Assistant Professor, USC Thornton School of Music

Studies of Latin America and its cultural expressions are often framed under ideas of tri-cultural heritage (Indigenous, African, and European). These studies also deal with the ways and proportions in which the elements of this heritage combine and contend in order to provide a sense of national identity within the former colonies, such as the use of membranophones in African-derived music, or the incorporation of European-derived instruments such as the

accordion in vallenato. In musicology, these formulations contributed for many decades to a “stable” understanding of music in Latin America based on matching certain genres with certain countries: Mariachi with Mexico and Samba with Brazil, for example. For a little more than a decade now, post-national studies of Latin American music have explored in what ways musics transcend nationalist frameworks of music and its practitioners. They have also explored how musical genres and their elements permeate across other musical soundscapes and nations.

In *Música Típica: Cumbia and the Rise of Musical Nationalism in Panama* by Sean Bellaviti (Oxford University Press, 2020), the author explores the rise of musical nationalism driven primarily by cumbia, a musical genre typically associated with the neighboring country of Colombia. In doing so, Bellaviti unveils the intersecting musical and social ideologies, which analogously synergized with Panama’s geographic and geopolitical intersecting position. This is beautifully illustrated by showing how musical terms and terminology (sometimes ambivalently) mirror identity constructions in a class-divided Panamanian society, and how musical style helps negotiate social membership. Interestingly, his exploration of Panamanian music begins in Toronto, Canada, providing a clear example of the transnational musical and social implications, and the importance of Latin American music among Hispanics in Canada. Throughout the chapters of the book the author successfully weaves nationalistic efforts, musical and social tensions, and neo-colonial practices coming from



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the United States. The author highlights the importance of music in Panama while contesting with US imperialistic policies.

The book is structured chronologically, and it begins with a recount of Panamanian recent history and nationalism, and how these relate to Panamanian musical life, by tracing the rise of liberalism and its connections with the goal of becoming a *punte del mundo* (bridge of the world) country (23). The book explores early interpretations of *música típica* and highlights the importance of the Azuero peninsula. In doing so, the author introduces the importance of the violin, its ensemble configurations (*conjuntos*), percussion instruments such as the triangle and the cowbell, and important early dance patterns such as *apersogados*, *agarrados*, *amonajado*, and *pegado* (66). Central to the discussion and exploration of Panama's own *música típica* is the overwhelming presence of the cumbia and its crosspollination with other musical genres. Framed under a contested musical and national space, cumbia informs and "misinforms" musical practices, depending on political views. As it has been the case in many other nation-building projects, cumbia and its African derived musical elements are often suppressed in an attempt to negate or obliterate African heritage. As Bellaviti shows, the ethnic makeup of the country as a whole was misrepresented and suppressed in early music research and literature (43).

Today's reader might be familiar with processes of hybridization and musical syncretism as part of most musics' transformations. In this book, however, the reader will find a fascinating history of contested musical space. On the one hand, driven by technology and processes of commodification, and on the other by folklorist and nativist rhetoric. For some, the incorporation of a "bastardized form" of cumbia in Panamanian musical life was an intrusion into the Panamanian national project (48). Bellaviti, however, shows the fascinating transformations of cumbia into many cumbia-derived musical genres such as: "cumbia-zapatea," "porro-cumbia," "son-cumbia," and the most popular, "danzón-cumbia" (69). This not only brings to the front the social implications of African and Indigenous-derived musical elements, but their social implications as well. Emphasis is placed on the "danzón-cumbia" and the musical rhythmic pattern known as *cinquillo*. In discussing the overwhelming presences of other musics in Panamanian musical life, the author accounts for the crucial role of the recording and broadcasting industry, the incorporation of other instruments such as the accordion and electric chordophones, and the musical and archetypical influence from other countries (i.e., Cuba, Mexico, and Dominican Republic). Through his discussion of the continued commodification of the music, the author highlights the U.S. political and commercial influence in a contested musical (*música típica*) and physical (the Canal) space. In his narrative, the author also accounts for the national liquor companies and their influence in music creation and performance. Within the increase of commodification, he shows the importance of the accordion and the incorporation of instruments such as timbales, conga, and a scraped idiophone called *churruca*. The musical transcriptions provided are a quick and effective pedagogical resource (142-148).

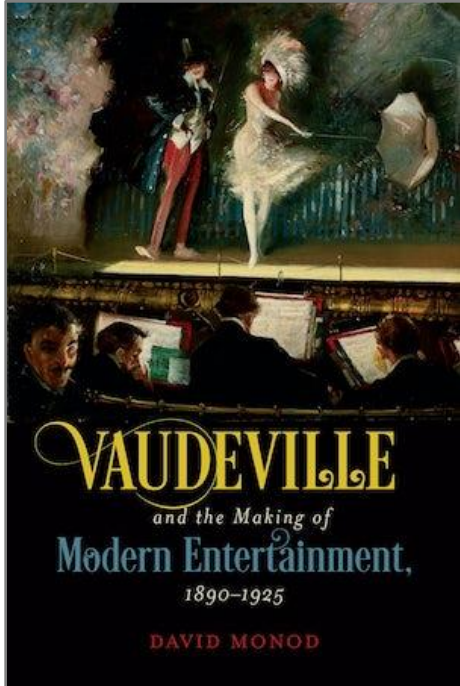
The book not only benefits from a solid historical research approach, but it also provides a window into the professional musicians' lives and their struggle to succeed in the music industry. Colourful

ethnographic accounts let the reader get immersed in real life experiences such as touring and *baile* (dance) performances (184). Accounts of the author's own playing in the bands he describes provides a fascinating vantage point, filled with music and cultural insights.

Bellaviti's style of writing is clear with helpful subsection headers. Pictures of musicians, instruments, and performances complement the reading. As expected in the Oxford University Press's *Currents in Latin American and Iberian Music Series*, the book incorporates musical scores, lyrical analysis, and some music theoretical discussions.

The book in some ways ends where it began, with a detailed exploration of the complicated process of naming the music. Bellaviti places particular emphasis on the term *pindín* and of derogative perceptions among middle- and upper-class Panamanians and the tension and complication between terms such as *pindín* and *música típica* (226). Musics in Latin America have gravitated around issues of class, race, ethnicity, colonialism, neo-colonialism, and how all of these inform performance practices. *Música Típica: Cumbia and the Rise of Musical Nationalism in Panama* adds to this discussion and provides an interesting and clear example of musics converging with identify politics and nation-building projects.

Framed under the complicated history of Panama and the tensions between elites and the working class and nativist/xenophobic rhetoric, the book successfully shows how musical and social hybridity and syncretism contributed to the Panamanian national project. It is a solid ethnographic and historical resource, a must read for anyone interested in Panamanian history and music.



[*Vaudeville and the Making of Modern Entertainment, 1890-1925.*](#) By David Monod. Chapel Hill: University of North Carolina Press, 2020. 288 pp. ISBN: 9781469660554.

Reviewed by Elsa Marshall

David Monod's study of vaudeville's role as "the United States' first modern mass entertainment" (2) is a fundamental reading in the study of popular music, theatre, and film. Monod, a history professor at Wilfrid Laurier University, deftly evokes the vitality of now archaic variety acts and elucidates the early decisions by theatre owners and entertainers who created the foundations for popular entertainment in America. He provides an overview of the performance and business practices of vaudeville informed by statistics and anecdotes compiled from a detailed survey

of 35,000 reviews (transcriptions available online at the author's website, "[Vaudeville America](#)"). In contrast to other recent studies of vaudeville, which, as Monod comments, tend to focus on understanding the intent of individual performers and interpreting their performances as transgressive (7), he focuses on the development of the modern cultural and business environments that influenced, and were influenced by, performers and performances.

Monod demonstrates how vaudeville both developed and reflected contemporary notions of modernity at the start of the twentieth century, and he explains how the performers, performances, and innovative business models of vaudeville laid the foundations of mass entertainment and mass consumption. As detailed in Chapters 1 and 5, a performance could be enjoyed by more people than ever before. Acts travelled from one theatre to another in quick succession in a "circuit," and theatre owners implemented audience policies, convenient showtimes, family-friendly performances, and lower ticket prices that prompted women and children of various social classes to attend variety shows, a form that previously entertained predominantly male audiences in saloons. Within this context, press releases curated ideas of celebrity and success to a larger scale than ever before. For example, biographical sketches that emphasized the humble beginnings of vaudeville stars suggested that anyone could attain talent and fame through hard work. In addition, advertisements reinforced the association of stars with wealth, a link that theatre owners would exploit to justify raising ticket prices. Monod identifies



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how the emergence of vaudeville and of mass entertainment intertwined with new modern considerations of authenticity, reality, publicity, and consumerism in a number of complicated and quickly changing ways.

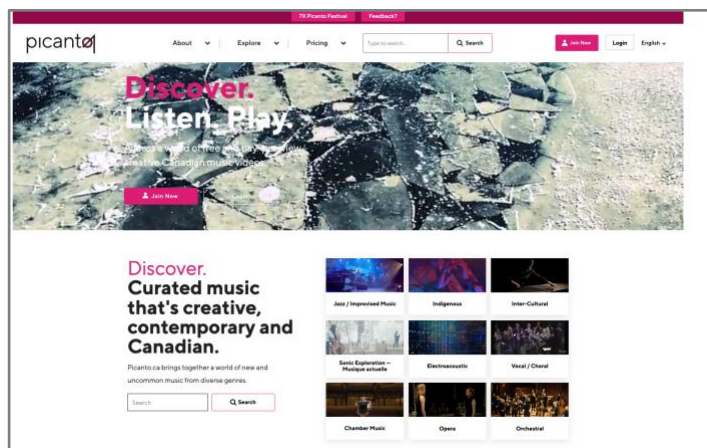
The most compelling contribution of *Vaudeville and the Making of Modern Entertainment* is the investigation of early influences in popular performance techniques and trends that are still contentious in today's entertainment industries. For example, in Chapter 2, Monod outlines the changing perceptions of ideal female bodies and their links to contemporary stylistic trends and ideas of women's empowerment. In Chapter 3, he highlights how newspaper reporters often blamed the fast pace of modernity for an increase in mental health issues and promoted entertainment as a calming antidote. These historic worries parallel today's discussions of burnout, stress, and distraction to an uncanny degree.

Monod also examines the racism embedded in vaudeville, a predominantly White field of entertainment that often excluded Black American performers and audiences. In Chapter 2, he analyses how White performers exploited Black performance innovations (vocal techniques, dance styles, and lyrical choices) in order to convey the modern aesthetic of natural and spontaneous performance. For example, Blackface and exaggerated Black performance practices were perceived as an acceptable way for White vaudeville singers to publicly communicate private emotions that were previously discouraged in popular song. These racial appropriations, Monod argues, created a perceived distance between the performer themselves and their use of stereotypical mannerisms and potentially inappropriate song content in their act, allowing singers the opportunity to convey risqué material while averting the social implications of doing so. Monod's careful analysis of the historically specific commercial and cultural pressures that led many performers to uphold and exaggerate racial stereotypes provides a framework for questioning similarly contentious entertainment today.

Monod writes with the detail and rigour of a scholar while offering accessible introductions to entertainment genres (e.g., roof garden shows, revues, and minstrel shows) and heavily theorized terms (e.g., "authenticity" and "modernity") that make his book accessible to all readers, no matter their previous level of familiarity with these topics. In addition, evocative individual case studies of performers—singers, dancers, comics, stunt artists, and magicians—and theatre owners (e.g., Marcus Loew, who later founded MGM) illustrate the rapid changeover in acts that found success in vaudeville. His combination of statistics with these comparative biographies convincingly and excitingly recalls the vitality of vaudeville.

Monod's book is a necessary read for scholars and students of popular music, theatre, and even film studies as it outlines the historically specific, and in some cases quite unorganized, fashion in which mass entertainment first developed in America. The decisions that impresarios, talent agencies, and performers made in competing for local and national attention, asserting financial and creative autonomy, and communicating with audiences laid the groundwork for the recording

and film industries and for the public's new relation to stars and consumerism. Readers will also appreciate Monod's explanations of the controversial interactions between White vaudeville performers and proprietors, on one hand, and Black musicians and musical styles (e.g., ragtime, jazz, and cakewalks) on the other. These difficult histories are essential to discussions of cultural appropriation in music and need to be handled responsibly in research, in the classroom, and in performance practice. *Vaudeville and the Making of Modern Entertainment* demonstrates the crucial historic influence of the whole complex medium, not just of a few performers and businessmen, on the industry and conceptions of popular entertainments we enjoy today.



[Picanto.ca](https://www.picanto.ca/en/) <https://www.picanto.ca/en/>

Audiovisual streaming music service. Canadian Music Centre, 2022. Accessed December 7, 2022. [System requirements and supported devices: Available on an internet-connected device via the website. 0.5 Mbps Minimum Broadband Connection Speed required. Google Chrome: 50 & above. Firefox: 50 & above. Internet Explorer: 11. Edge: 35 & above. MAC Safari: 9 & above. Android:

Device screen size 4.5 inches (11.43 cm) & above. iPhone 6, 6S, 6S+, 7, 8, X and iPad Air, Air2, Pro.]

Reviewed by: Trevor Deck (University of Toronto) and **Kyla Jemison** (University of Toronto)

The past two years have seen the music industry turned on its head, with the COVID-19 pandemic forcing musicians worldwide to find new ways to share their music and make a living beyond the traditional avenues of live performances and touring. This incredibly tumultuous period set the stage for the creation of Picanto.ca (<https://www.picanto.ca/>) a new audiovisual streaming service highlighting the works of Canadian composers. Initiated in October 2021 by Canadian composer and electric guitarist Tim Brady in collaboration with the Canadian Music Centre and Le Vivier (<https://levivier.ca/en>), Picanto.ca¹ seeks to “nurture, support and showcase Canadian creative talent at home and abroad,” bringing together “a world of new and uncommon music from diverse genres through music-video offerings, documentaries, educational videos and live-streaming events.”²

The platform currently hosts 280 live recorded performances by over one hundred different performers across numerous genres, including jazz, electroacoustic, choral, chamber, opera, and orchestral music. Canadian Music Centre CEO, Glenn Hodgins, notes that Picanto.ca’s aim is to celebrate what might be considered ‘niche music,’ as opposed to mainstream rock and pop.³ In

¹The platform appears to use the names “Picanto.ca” and “Picanto” interchangeably. In this review, we will use “Picanto.ca.”

² Ashley Boychuk, “Picanto: Discover. Listen. Play,” Canadian Music Centre. October 13, 2021, <https://cmccanada.org/introducing-picanto-ca/>.

³ Robert Rowat, “Does ‘Niche’ Canadian Music Need Its Own Video Streaming Platform?” *CBC Music*. October 13, 2021, <https://www.cbc.ca/music/does-niche-canadian-music-need-its-own-video-streaming-platform-1.6200689>.



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addition to the genres mentioned above, Picanto.ca also allows users to browse content by Indigenous and inter-cultural composers and performers, which helps to highlight the works of Indigenous artists such as [Raven Chacon](#) and [Anthony Mcnab](#). Picanto.ca also plans to expand its offerings to include documentaries, music education videos, and livestreams. While the platform's chief purpose is to celebrate Canadian music, Hodgins notes that they are aiming for 66% Canadian content to allow for international participation.⁴

Artists have the choice of making their works either freely available on a non-exclusive basis or exclusively available via a pay-per-view model. As of October 2022, all of the content on the site is freely available. Nonetheless, Picanto.ca plans to add pay-per-view content as the platform matures. Under this model, 75% of revenues earned from pay-per-view fees will be paid directly to the legal owner of the videos (i.e., the artist or production company), while Picanto.ca will retain a percentage to cover a portion of ongoing operational costs. Artists will also receive royalties via SOCAN.⁵ There is no cost associated with submitting videos to Picanto.ca, and artists retain full copyright and ownership of their works, making the platform an excellent option for artists interested in expanding their audience and increasing their online presence within the Canadian music scene. Notable acts that have contributed performances thus far include Vancouver's [Black Dog String Quartet](#), Toronto's [Soundstreams](#) productions, and the [Vancouver Inter-Cultural Orchestra](#). Hodgins' future plans for the platform include the possibility of a jury selection process to help curate content and the securing of grants to aid creators with production costs.⁶

In a recent conversation,⁷ Hodgins noted that Picanto.ca is currently looking for additional funding opportunities to continue the growth of the platform. Few new videos have been added to the site since its launch in October 2021. Canadian libraries can support the continued growth of the Picanto.ca by highlighting this valuable resource on their websites. Furthermore, if the pay-per-view model becomes viable, libraries could support Picanto.ca through a subscription model. (Currently, however, the plan is for pay-per-view content to be available only to individual subscribers.) Academic institutions could also help by becoming content providers. We discussed the possibility of a student video submission competition as well as general outreach to encourage students to contribute their works and performances to the platform. Picanto.ca has already established collaborative partnerships with UBC's Chan Centre and the Queens University's Isabel Bader Centre for the Performing Arts, and many other academic institutions across Canada have the live-streaming and recording infrastructure in place to generate new content for the platform. Hodgins emphasized the benefits Picanto.ca offers its contributors: by serving a centralized database for

⁴ William Littler, "Is There Really a Canadian Music? With Its Digital Platform Picanto the Canadian Music Centre Provides an Answer," *Toronto Star*, October 15, 2021, <https://www.thestar.com/entertainment/music/opinion/2021/10/15/is-there-really-a-canadian-music-with-its-digital-platform-picanto-the-canadian-music-centre-provides-an-answer.html>.

⁵ "Help Centre," Picanto.ca, accessed October 17, 2022, <https://www.picanto.ca/en/faqs/>.

⁶ Rowat, 2021.

⁷ Phone conversation between Trevor Deck and Glenn Hodgins, October 25, 2022.

music aficionados to discover contemporary artists, the website can be a powerful promotion and marketing tool. Interested artists, groups, and institutions can easily [register](#) as a content partner. More details are available on Picanto.ca’s [FAQ page](#).⁵

In terms of overall usability, the website is generally intuitive and pleasant to navigate. The homepage offers a number of different categories to browse, along with a prominently displayed search box. Users have the option of signing up for a free account, which offers the ability to curate one’s own ‘favourite list’ as well as create playlists. There is also an option to receive notification of new releases and livestreams. It is not necessary to sign up for an account in order to access the videos. Some videos use the platform’s own video player and are hosted on the site itself, while others are embedded from outside websites such as YouTube. Playback was smooth on both locally hosted and embedded videos during our exploration of the site. While many of the videos can also be found on external websites, such as sites for the individual ensembles or festivals, it is nonetheless valuable to be able to browse the content on Picanto.ca, as it provides the creators greater exposure and allows users to discover new repertoire, composers, and performers.

Unfortunately, browsing via Picanto.ca’s Explore menu appears to be the only effective way to discover performances on the platform. Due to its inconsistency, Picanto.ca’s metadata does not facilitate an effective search experience. Metadata, as CAML readers know, is especially important for digital collections because it is the primary way users discover materials. Picanto.ca and music libraries across Canada would mutually benefit from the establishment of MARC records and metadata standards to facilitate searches and allow libraries to include links to performances in library catalogues.

Field Name	How many records used this field?
Release date	18/50
Title of composition	42/50
Duration	48/50
Category	50/50
Instrumentation	50/50
Copyright holder	48/50
Producer	47/50
Composer	48/50
Publisher	14/50
Performer	18/50
Co-creator	8/50
Copyright year	16/50
About performance	48/50

Table 1. Metadata field names and occurrences

We examined fifty performances – approximately 19% of the Picanto.ca collection – and evaluated the metadata for each video. From this sample, we listed the metadata fields used in some or all of the records. Table 1 lists each field name and how many records, out of 50, made use of the field.

From this analysis, it is clear that only the “Category” and “Instrumentation” fields are mandatory or at least consistently used. Notably, these are the only two fields that use standardized vocabularies. Looking at the data in these fields, however, shows that their use is not well defined. Of the ten records with the instrumentation of “Orchestra (15 or more musicians),” five use the category “Orchestral,” while the other five use “Chamber Music,” “Inter-cultural,” and/or “Jazz/Improvised Music.” The category “Chamber Music” includes performances of chamber ensembles as well as solo performances. There is another category, “Vocal/Choral,” but several works with the instrumentation of “Voice” are marked as “Chamber Music.” This scattershot approach to designating category and instrumentation leads me to suspect that there is no guide on how to assign these terms. The fact that only one instrumentation can be assigned is also problematic, as many performances involve instruments of various types and/or voices.

All other fields appear to be free-text, allowing for any format of content. While in some contexts this makes sense – “About performance,” for example – in others, it demonstrates the lack of standardization in the metadata. “Copyright holder,” “Producer,” “Composer,” and “Performer(s)” fields are most commonly filled in with one name, but the lack of standardization becomes especially evident when there are multiple people who hold those roles. Some records use commas to separate names, while others use an ampersand or the word “and.” A few records include the instruments of each of the performers after their name. Some use the name of the ensemble in one field and the name of the individual people in another. This lack of consistency makes it difficult to effectively search for a particular performer or composer.

Most surprisingly, only eighteen records included any information in the “Performer(s)” field. As musical performances, one would suspect that every performance would include a performer. Information in the “About performance” field often provides information about the performers, though that information is not commonly added to “Performer(s).” In fact, the “About performance” field hides a great deal of information that could be added to other, more structured fields. Many records contain information about the date of performance and co-creators (including filmmakers, choreographers, and editors, for example) as well as performers. A significant number of works also lack a title in the “Title of composition” field, including several works noted as “Chamber Music.” Each of the videos of these performances has a title, presented above the metadata, but that title is not included in the metadata for the piece.

The search options on the Explore page further emphasize the difference between structured and unstructured metadata. While there are selectable options for Category, Instrumentation, and Duration (divided into broad categories), filtering a search by Performer, Creator, Composer, Producer, or Presenter asks the user to search text. This search is much more effective than the

search bar at the top of the page, though its approach is still confusing. While a search for “Andrea” in the top search bar returns no results, a search for “Andrea” as a performer returns two results, both of which list an Andrea among the composers and in the “About performance” notes. A search for “Melissa” reveals similar results, returning two results that do not include a Melissa among the performers. Confusingly, searching for an ensemble that we noted as being included in a “Performer(s)” field, Third Coast Percussion, returns no results. From these confusing results, we are forced to assume that the metadata does little to inform the search results. Using a standardized vocabulary to describe the people involved in the performances would allow faceted searching and, we hope, more effective documentation of contributors in these fields.

This analysis of the existing metadata structure of Picanto.ca demonstrates how the platform could be improved through collaboration with information professionals. The basic premise and stated goals of Picanto.ca directly align with the strategic aims of music libraries across Canada. Just as the Canadian Music Centre has served as a central partner of Canadian music libraries over the past sixty-three years, Picanto.ca has the potential to serve as a central audiovisual digital repository for Canadian music for many years to come. While Picanto.ca is still in its relative infancy, it could grow into an invaluable resource to Canadian music libraries and the Canadian music community more broadly. It is very much in the best interest of music libraries across the country to help foster this growth and support the continued development of this promising platform.