

**HITTING THE RIGHT NOTE:  
DEVELOPING AN ARCHIVAL APPRAISAL STRATEGY  
FOR MUSICKING IN MANITOBA**

by

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## **Abstract**

Musicking is to take part in the creation of music, as defined by musicologist Christopher Small. Whether by performing, listening, producing, or organizing, musicking encompasses all of the activities that surround making music. This shift to addressing the activities of music-making, and not the music itself, is similar to the modern approach to archival appraisal where it is not the records themselves that are appraised, but rather the activities of their creator.

By applying Small's term to the activities that surround making music, a wider lens in which to evaluate the archival value of music records is established. Through that lens this thesis will identify the functions of musicking that should be considered when appraising and acquiring archival records, will place those functions within the larger Canadian society for context, and then will examine particular archival collections in Manitoba as a case study to begin developing a strategy in which Manitoba's musicking records can be preserved for future generations.

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## Introduction

*“Music made societies and civilizations possible.”*<sup>1</sup>

Music is a constant in the human experience. It is a powerful form of communication. It directly and indirectly memorializes experiences, communicates myths, describes the world, and shares emotions. Whether oral, notated, or recorded, music forms a human memory system and its very existence is an archive.

The creation of music is a process of ever-changing communication, culture-making and culture-reflection. Until recently, a verb to describe the process as a whole did not exist. One could be singing, recording, listening, and even organizing, but one could not, within the restraints of our language, be doing all of these things at once and have a single word to describe that macro activity. Christopher Small, now a retired musicologist, has changed this. He coined the word “musicking,” thus introducing the

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<sup>1</sup> Daniel J. Levitin, *The World in Six Songs: How the Musical Brain Created Human Nature* (Toronto: Penguin Group, 2008), 39.

action or functionality of music into the musicological world. In his words: “*To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.*”<sup>2</sup> This view of music, and the engagement in it as an action, shifts the focus away from the product and emphasizes the process, a process which is ever-changing and never twice the same.

Small’s concept of musicking will be applied throughout this thesis as a catch-all word to encompass all music-making activities. This thesis is not alone in seeking a more inclusive term. Canadian musicologist Elaine Keillor adopted the term musicking in her 2008 book, *Music in Canada*.<sup>3</sup> Beverley Diamond, a renowned musicologist at Memorial University of Newfoundland, has noted that most Native American languages do not have a word for “music” and that as a noun, “[it] fails to convey the processes and relationships that singing and drumming embody in many Native American contexts.”<sup>4</sup> Although Diamond, and other musicologists, have not adopted the term, and therefore it is not a musicological standard, it will be utilized within this thesis. The term serves as a meaningful reminder, within this context, that archives are trying to capture something that is ever moving, and is constantly in process.

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<sup>2</sup> Christopher Small, *Musicking: The Meanings of Performing and Listening*, (Hanover, NH: University Press of New England, 1998), 9. Original emphasis and spelling of “practicing” are that of the Christopher Small.

<sup>3</sup> Elaine Keillor, *Music in Canada: Capturing Landscape and Diversity* (Montreal & Kingston: McGill-Queen’s University Press, 2008).

<sup>4</sup> Beverley Diamond, *Native American Music in Eastern North America: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2008), 25.

By looking at the process of creating music, musicking, multiple relationships and meanings emerge. This multiplicity melds well with current archival appraisal literature, which, in the last twenty years, purports that appraising records for archival, or permanent, value should be based on function.<sup>5</sup> Appraising by function, or functional appraisal, steers the archivist away from making appraisal decisions based on personal likes/dislikes, researcher trends, and the emotional appeal of certain records over others. Rather, by analyzing how the records “functioned” within the record creator’s world, an understanding of the records, and their value, emerges.

It is from these musicological and archival concepts that the following thesis will be based. Using the concept of action as a foundation, a strategy to appraise musicking records will be explored. Fundamental to this investigation is understanding musicking in the Canadian context. From there further understanding of archival appraisal is needed, as is applying those appraisal concepts to musicking, and identifying the broader functions that unite individual actions. This theoretical knowledge will then be applied in two parts. Firstly, it will identify generally which, where, and why records of musicking have been acquired across Canada. Secondly, as a case study, it will focus on specific institutions and collections within Manitoba to identify if the “action” of music is being captured in an equitable and representative way. The thesis will conclude, based on the general analysis and the Manitoba case study, by proposing how an appraisal strategy could be utilized to better represent Manitoba’s musical heritage across

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<sup>5</sup> Function is defined by the Society of American Archivists as “the activities of an organization or individual performed to accomplish some mandate or mission.”  
<http://www2.archivists.org/glossary/terms/f/function>, accessed 28 June 2010.

genres, organizations, performers, composers, recorders, audiences, reviewers, promoters, and others that make up the musicking community.

This analysis will be presented in five chapters. The opening chapter will provide a history of musicking records and when they were introduced into the Canadian context. From handwritten notation to modern digital recording, its general history within Canada will be analyzed to demonstrate the broad context of musicking. Contextual understanding of the types of musicking records created is essential for applying the appraisal strategies that will be proposed later in the thesis.

The second chapter will provide a literature review of all appropriate archival appraisal theory and strategies as well as music-specific appraisal literature to establish an understanding of the current discourse on appraising music records. This chapter will conclude by proposing the possible relevant current appraisal strategies, and their degree of relevance, to the appraisal of music records. The third chapter will build upon the ideas put forth in the second chapter by analyzing the functions of musicking, as the requirement to analyze functions of an activity is a common thread in all modern archival appraisal strategies.

The fourth chapter will outline the development and holdings of the Music Division at the National Library of Canada (now Library and Archives Canada), and the types of musicking records that have been acquired by other libraries and archives in Canada. This general national overview provides an overarching perspective on archiving music in Canada and serves as context for Manitoba's archival acquisition.



The fifth chapter will narrow the focus to address the current extent of musical collections at the University of Manitoba Archives and Special Collections, Archives of Manitoba, United Church of Canada Archives – Manitoba and Northwestern Ontario Division, Ukrainian Cultural and Educational Centre, and le Centre du patrimoine de la Société historique de Saint-Boniface to determine whether Manitoba's diverse musical activity in the province is being well documented.

Finally, the conclusion will serve as a synthesis, bringing together summations from each chapter and with recommendations on ways to better document Manitoba's musicking. It will introduce examples of a few specific collections that have attempted to overcome jurisdictional and cross-professional problems and thereby carve out collections that reflect better the history of a particular musical genre.

## Chapter One: A Brief History of Music in Canada

*“All songs are one song and that song is, Don’t Forget”<sup>1</sup>*

Across all cultures and periods music has been used in celebrations and ceremonies, as a vehicle for personal reflection and communication, and a medium for storytelling and mythmaking. These are among the activities that define a culture. Music is intrinsic to that culture-making. This chapter will offer a brief history of musicking in Canada and the types of records that have been created in that process.

This overview of Canada’s music history reflects the relevant secondary literature. Canadian musicology has a relatively small canon and can be summarized into three general categories. The first group includes anthologies by musicologists including Sir Ernest MacMillan, George A. Proctor, Helmut Kallmann, Edward B. Moogk, Clifford Ford, and Timothy McGee. With each subsequent publication, the topic was approached from an increasingly sociological stance. This approach includes the societal and cultural

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<sup>1</sup>Tragically Hip, “World Container,” *World Container* (Universal, 2006).

factors that influenced the making of the music, unlike the traditional music history model which tended to separate the musicking from its context and celebrate only the composer. A second category that has emerged embraces a more postmodern view, acknowledging the important work of the sociological musicologists that came before them, while attempting to increase the contextual understanding of musicking practises. These musicologists include Beverley Diamond and Elaine Keillor and other researchers who are addressing the role of government grants on musicking, the social justice messages of Canadian folk artists, the historical narratives in Canadian operas, and other areas where music is being studied for its role in society. A third research area that will be utilized is that of the popular music biography and, more recently, the study of Canada's popular music. These texts, inter alia, give credence to the need for archival materials related to music, by showing that music in Canada is being studied, and studied from multiple perspectives.

The types of records that are created in the musicking process will be interwoven into the historical overview. As this section is meant only to provide a general understanding of the types of records created and not to provide an exhaustive list of all the genres, styles, groups, or contributors, emphasis will be given to the points where these records were introduced into Canadian society. Thus, a fair amount of attention will be paid to Aboriginal, French, and British musicking. As well, the focus will remain on the types of records that are created in the musicking process, which will be identified here as orally transmitted music, notated music, other textual records, and sound recordings. The discussion of genres and styles of music will be kept to a

minimum, although the terms “classical,” “popular” and “traditional” will be used throughout as general terms to cover many sub-genres and styles, with the acknowledgement that not all styles or genres of music fall under these macro categories.

Musicking on Canadian soil was well established long before the nation itself. Canadian Aboriginals (First Nations, Métis, and Inuit) have orally transmitted their musicking to the next generation and to neighbouring communities for as long as they have inhabited North America. Although each group had and has distinct traits including different instrumentation, inspiration for the music, when the music is performed, and who performs the music, and rituals surrounding its oral transmission,<sup>2</sup> some common elements can be introduced here.

Firstly, the musicking practices, which often include dancing, are intertwined with teaching not only about the music, but also the larger lessons that can be learned from it. Because they are orally transmitted, it is important for the singer and dancer to share where, when, and from whom they learned the song, the step, and the piece’s origins. In other words, the stories and the legends are often not separable from the song and dance traditions themselves.<sup>3</sup>

Secondly, the music and practices that have survived have done so because they are active. The responsibility of keeping those songs and dances active rests with those that perform them, and that responsibility is communicated along with the contextual

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<sup>2</sup> Elaine Keillor, *Music in Canada: Capturing Landscape and Diversity* (Montreal & Kingston: McGill-Queen’s University Press, 2006), 15-46.

<sup>3</sup> Beverley Diamond, *Native American Music in Eastern North America: Experiencing Music, Expressing Culture* (Oxford: Oxford University Press, 2007), 14.

information about the piece. Many songs are tied to activities and only sung when in the context of that activity. For example, northern Cree hunting songs are linked with hunting itself and if hunting no longer occurs, the songs will be lost. “In an oral culture, the music must be understood, enjoyed, and shared, or it will not be performed. It must fit the needs of the individuals and populations, or it will die.”<sup>4</sup>

Thirdly, because of its oral nature and a deep tradition of cultural exchange, the arrival of Europeans had a profound effect on Aboriginal musicking. Many of the musickings of the various Aboriginal groups have been lost, changed, or fought for survival against relocation, westernization, disease, residential schools, and lifestyle changes. However, some ceremonies and rituals of the Aboriginals did persist and a cultural exchange developed.

The arrival of those early European explorers and missionaries infused the to-be nation with their own music and musical practices. Within the French colonies, the oral transmission of music came in the form of traditional French folk songs. For example, *À la Claire Fontaine*, the first documented song sung in Canada in 1606, can be traced back to thirteenth-century France. These long-standing songs were taken to the waterways by the *coureurs-de-bois* who changed the songs slightly, completely, or added new verses which often had more relevance to their own lives.<sup>5</sup> For example, *En Roulant Ma Boule* has ninety-two different known versions.<sup>6</sup> The variations are a testament that orally

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<sup>4</sup> Lynn Whidden, *Essential Song: Three Decades of Northern Cree Music* (Waterloo: Wildred Laurier University Press, 2007) 3.

<sup>5</sup> Keillor, *Music in Canada*, 60.

<sup>6</sup> Edith Fulton Fowke and Richard Johnston, *Folk Songs of Canada* (Waterloo: Waterloo Music

transmitted music thrived among the French and the First Nations as their cultures intermingled.

Although present was on the continent earlier, the influx of the British beginning in the second half of the eighteenth century again changed the musical landscape. Stemming from the Thirteen Colonies, Scotland, Ireland, as well as England, each group had their own diversified musical traditions. Bringing their own folk songs, instruments, styles, and stories, they settled in different regions and that regional separation, coupled with ancestral differences, meant that many of these traditions continued to thrive, sometimes relatively unchanged and sometimes evolving beyond recognition from their origins. For example, some of the folk songs from Newfoundland and Nova Scotia can be traced to songs from Ireland and Scotland, but even by the early nineteenth century those songs had evolved so much that their European origins were almost untraceable.<sup>7</sup>

Songs, in particular, were used and modified to reflect what was happening. Melodies, rhythms, and harmonies often remained the same while the lyrics were altered. This melding of experiences, and often languages, created original pieces and, in some cases, were akin to a newspaper for their ability to transmit information. For example, *The Estevan Strike* was set to an Irish rebel tune and told of striking coal miners in Saskatchewan and their deadly encounter with the police.<sup>8</sup>

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Co. Ltd., 1954), 57.

<sup>7</sup> Timothy McGee, *The Music of Canada* (New York: W.W. Norton and Company, 1985), 23.

<sup>8</sup> Edith Fowke and Alan Mills, *Singing Our History: Canada's Story in Song* (Toronto: Doubleday Canada Ltd., 1984), 219 and 224.

Music with a well-known tune as its basis and varying lyrics accompanying it are ideal carriers of knowledge. The music is already known, therefore easy to remember, and the focus can then be on the words. An example of this is the *Alphabet Song*, *Baa Baa Black Sheep*, *Twinkle, Twinkle Little Star*, and the lesser known, but wholly Canadian, *Northern Lights*. All four have the same melody, a melody that is based on a French folk song that W.A. Mozart used as basis for a set of variations in 1781.

There are, however, many pieces that are not designed for easy memory. These pieces are often more complex and require notation to not only effectively compose the piece, but for the performer to learn the music. Notated music was first introduced on Canadian soil by French colonizers in the form of both sacred and secular music. Chants and hymns were sung in church and music was often used by the Jesuits. Helmut Kallmann called music the missionaries' "handmaiden"<sup>9</sup> and there are accounts that some used Gregorian plainchant along with the Wendat (Huron) language as part of religious teaching.<sup>10</sup>

As colonies developed and merchants began to establish themselves, published music from well-known composers began to filter into North America. Inventories of libraries of the upper class in early Quebec City reveal that various musical publications

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<sup>9</sup> Helmut Kallmann, *A History of Music in Canada 1534-1914* (Toronto: University of Toronto Press, 1960), 10.

<sup>10</sup> Clifford Ford, *Canada's Music: An Historical Survey* (Agincourt, ON: GLC Publishers, 1982), 22-23.

from France were among their collections, with a wide range of instrumentations, difficulties, and styles represented.<sup>11</sup>

British settlers, along with their oral traditions, also brought music that was notated. This music was used within the church, but the British were more inclined than the Catholic French to play notated music outside of the church setting. This secular notated musicking was most popular in two forms. Firstly, the British introduced regimental bands to the colonies. These bands would be stationed where British troops were and on their free time would join other local musicians to “provide music for dancing, church services, concerts, theatre events, and even circuses.”<sup>12</sup> Original pieces dating back to 1791 exist and show that music, usually popular folk tunes, were arranged for keyboard so that band leaders could modify the music according to the instrumentalists they had on hand.<sup>13</sup> Secondly, they also brought copies of the popular anthologies, which included historical ballads, minstrel ballads, common international songs, patriotic songs, and comic songs. For example, published in a number of volumes between 1882 and 1898, *The English and Scottish Popular Ballads* were quite popular in Canada.<sup>14</sup> Narrative songs, in particular, were continually in production in England and the United States, with new songs being set to well-known pieces and published as

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<sup>11</sup> Keillor, *Music in Canada*, 62.

<sup>12</sup> *Ibid.*, 69.

<sup>13</sup> *Ibid.*, 70.

<sup>14</sup> McGee, *The Music of Canada*, 21.



broadsheets. These were then often passed along orally, but there are also records of settlers requesting family to send the latest broadsheets to them here in Canada.<sup>15</sup>

As Canada filled with settlers, many of whom were familiar with the European musical notation system, the use of notation increased. Communities and then schools developed, and music was often on the curriculum. Individual instruction in music was sought after for children, as it is today, and private teachers offering individual instruction on various instruments established themselves, particularly in the larger cities.

Conservatories began to emerge in the 1870s, offering lessons in a variety of instruments and putting on public concerts. These organizations were concentrated in larger areas and were modeled after their European counterparts, which usually focused on notated music.<sup>16</sup>

The publishing of music and the making of instruments emerged as middle class families populated the cities. Music publishing grew and the popular hits by composers became even better known. Consequently, many of the best-liked songs became part of the oral repertoire.<sup>17</sup> Meanwhile, and conversely, many of the well-known oral pieces were notated. Canadian publishing houses dedicated to music began to emerge after 1840 in Halifax, Quebec City, Montreal, and Toronto.<sup>18</sup> They published not only works by foreign composers but also those that were Canadian-born. Until the latter half of the twentieth century the majority of published music came in three forms: volumes of hymn

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<sup>15</sup> Keillor, *Music in Canada*, 82-83.

<sup>16</sup> For example, The Académie de musique de Québec (AMQ) developed in Quebec City in 1868, and the Toronto Conservatory of Music (now RCM) opened in 1886. (Ibid., 124.)

<sup>17</sup> Ibid., 145.

<sup>18</sup> McGee, *Music of Canada*, 49.

anthologies or instructional books; in newspapers or periodicals which were included as special supplements; and as individual sheets of music.<sup>19</sup>

During the nineteenth century, instrument manufacturing also began to take off and by 1902 it was “possible to purchase a pump organ through Eaton’s catalogue.”<sup>20</sup> There were approximately 240 brands of pianos made in Canada between 1816 and the middle of the twentieth century.<sup>21</sup> Although other instruments – voice, violin, other strings, brass, and later, guitars – also were popular, the piano was, in Canada and abroad, seen as the social instrument. It was the instrument of home entertainment and it flourished until the advent of the television.

Formal concertizing began to flourish at the turn of the nineteenth century in Eastern Canada, at the turn of the twentieth century in Western Canada, and half way through the twentieth century in Northern Canada. Orchestras developed, music societies and clubs organized, and various chamber groups, choirs, and other ensembles established themselves. Touring groups of light opera and operetta thrived, large music festivals formed, and bands associated with religious, civilian, and military organizations found eager audiences.<sup>22</sup>

This augmented activity was combined with an increase in government funding following the Royal Commission on National Development in the Arts, Letters

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<sup>19</sup> Helmut Kallmann, “Publishing,” *The Encyclopaedia of Music in Canada*.  
<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1SEC840202>,  
accessed 28 April 2009.

<sup>20</sup> Keillor, *Music in Canada*, 127.

<sup>21</sup> *Ibid.*, 129.

<sup>22</sup> Paul Helmer, *Growing With Canada: The Emigré Tradition in Canadian Music* (Montreal: McGill-Queen’s University Press, 2009), 30.

and Sciences 1949-1951. This report, pivotal in Canada's artistic and academic history, reported that music across the country was in need of greater support. The Massey Commission, as it became known, resulted in the creation of additional support to some musicking across Canada through the development of the Canada Council. The council in turn helped to fund the creation of concert and recital halls, symphony orchestras, and record companies, as well as the organization of leagues, university departments, and professional music organizations which formed on national, provincial, regional, and municipal levels. The support from the government was augmented by philanthropic contributions from prominent families and private foundations such as the Massey family, Lord Strathcona, and The Winnipeg Foundation, which have helped to establish concert halls, scholarships, and support non-profit organizations that present some types of concerts.<sup>23</sup>

Regardless of the genre of music, many Canadian musicians had to go abroad to either train or make a living, and certainly they had to tour. By the 1920s vaudeville, silent movies, and hotels employed musicians from both Canada and the United States. Well-known musicians and composers of big band, jazz, classical, and other genres left the more sparsely populated northern country for the big cities of the United States, although often their ties remained with their home country. Few studies have been done to trace when musical trends occurred in major Canadian cities, but one author notes that

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<sup>23</sup> Ford, *Canada's Music*, 119.

jazz and blues music was delayed by ten to twenty years from their American development to their appearance on the stages in Canadian cities.<sup>24</sup>

These “delays” decreased once recording and playback technologies allowed for the music of one geographical area to be transmitted to another seemingly instantaneously. Radio technology had a profound effect on Canada. By 1928 over sixty stations were transmitting across the country.<sup>25</sup> In the 1930s the Canadian Radio Broadcasting Commission, soon renamed the Canadian Broadcasting Corporation (CBC), took to the airwaves. “From the beginning, the CBC was a vital force for support of music and musicians in Canada.”<sup>26</sup> The power of the CBC was its ability to promote artists across the country, validate genres of music, and stimulate concert-going. Through its radio and television programs, record company, and now internet sites and satellite radio, the corporation continues to serve as a launch pad for Canadian musicians. These media have played and continue to play important roles in creating avenues and inspirations for aspiring musicians.

Developments in recording and playback technology resulted in frequent changes in recording formats, including wax cylinders, shellac discs, vinyl, magnetic tape, digital tape, compact discs, and digital files.<sup>27</sup> These means of creation and

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<sup>24</sup> Mark Miller, *Jazz in Canada: Fourteen Lives* (Toronto: University of Toronto Press 1982), 5.

<sup>25</sup> Keillor, *Music in Canada*, 186.

<sup>26</sup> *Ibid.*, 171.

<sup>27</sup> For more information on the development of sound recording and playback see, among many others: Andre Millard, *History of Recorded Sound* (Cambridge: Cambridge University Press, 2005); Colin Symes, *Setting the Record Straight: A Material History of Classical Recording* (Middletown, Connecticut: Wesleyan University Press, 2004); Mark Prendergast, *The Ambient Century: From Mahler to Trance – The Evolution of Sound in the Electronic Age* (London:

performance were once available to only those with access to professional recording equipment, but now “musicians who previously created their music without generating any records of the process...[can] maintain personal archives of practice sessions, live recordings, and preliminary versions... Records that hadn’t been created in the past are becoming abundant.”<sup>28</sup>

These abundant records were the result, in Canada, of a flourishing musical culture. With the popularity of “records,” increased bandwidth of the radio and increasingly, the television, the 1950s and 1960s saw an incredible insurgence of all genres and styles of music across the country. But, at first, the sounds that came across the airwaves were not made in Canada. “Broadcasting signals did not care about national borders” and with the majority of Canada’s major cities being on the 49<sup>th</sup> parallel, many Canadians were able to tune into American radio stations.<sup>29</sup> The English-speaking stations that were based in Canada usually took their cues from American “top 40” lists, which meant that American, and later British, music filled Canadian radio rotations leaving no room for little-known local musicians. Those in Quebec took their cues from France. Some stations were more supportive, but it only resulted in regional success as a popular band in Vancouver was more likely to get radio play in California than in

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Bloomsbury, 2000); Thom Holmes, ed., *The Routledge Guide to Music Technology* (New York: Taylor and Francies Group, 2006); Michael D. Ayer, ed., *CyberSounds: Essays on Virtual Music Culture* (New York: Peter Lang, 2006); Mark Coleman, *Playback: From the Victrola to MP3: 100 Years of Music, Machines, and Money* (Cambridge: Da Capo Press) 2003; and John Watkinson, *An Introduction to Digital Audio* (Oxford: Focal Press, 2002).

<sup>28</sup> Brent Lee, “Issues Surrounding the Preservation of Digital Music Document,” *Archivaria* (Fall 2000), 194.

<sup>29</sup> Ryan Edwardson, *Canuck Rock: A History of Canadian Popular Music* (Toronto, University of Toronto Press, 2009), 31.

Toronto, with a similar situation on the east coast. In order to gain popularity in their native country, musicians were forced to head south or to Europe.<sup>30</sup> This was particularly true for rock and roll and folk musicians, whose music had great mass appeal during this time and who had the potential for a mass-market commercialization of their music.

Before the musicians could vie for that mass market, they had to develop their skills, and they did that in their home towns across Canada. Coffee shops, clubs, and halls filled with the sounds of folk, rock, jazz, and blues bands, many of which began as cover bands imitating their American and British influences. From those many artists, a few bands and solo musicians began to emerge. This era of the 1950s, 1960s, and early 1970s has become synonymous with Ian and Sylvia Tyson, Paul Anka, the Guess Who, Neil Young, Joni Mitchell, Leonard Cohen, Buffy Saint-Marie, Oscar Peterson, Lenny Breau, and Anne Murray, to name but a few.

By the late 1960s both Canadian record labels and international labels with branches in Canada began to take a chance on Canadian-produced “singles” of hit songs, and increasingly of long-playing records (or albums) of ten or twelve songs. This heightened activity was boosted by the nationalist fervour that accompanied the centennial celebrations across the country in 1967 and the International and Universal Exposition in Montreal in 1967 (known as Expo‘67). Within the music industry, the creation of the Canadian Radio-television Communications Commission (CRTC) in 1968 played, and continues to play, a significant role in the proliferation of Canadian music. The CRTC established rules that required Canadian content for radio and television,

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<sup>30</sup> Ibid., 45.

which made it potentially viable for Canadian artists to remain in Canada as practising professional musicians.

Other artists utilized the Canadian Broadcasting Corporation and local touring circuits to develop a career and following within Canada. Artists as Stompin' Tom Connors, Don Messer, Tommy Hunter, and Ray St. Germaine are a testament that the route south was not required, nor was a top 40 hit. Various forms of traditional music also flourished across the country.

Although a few artists have been mentioned, an exhaustive list of all those who have had success over the last forty years will not follow here. There are many websites and celebratory books which highlight the work of the professional musicians across the country. Instead, a caution is raised here that behind each one of the popular artists from Canada, there are countless other amateur musicians who are singing in choirs, playing in garages, and plugging in on a Friday night after a long week of work to entertain a crowd.

Turning to the Manitoba scene, trends were quite similar to the national scene, although very little has been written about the diverse and rich musicking in Manitoba. James B. Hartman's "The Growth of Music in Early Winnipeg to 1920"<sup>31</sup> provides an overview of the early "players" in Manitoba's musicking and their development. Numerous musical organizations, such as the Winnipeg Symphony Orchestra and the Manitoba Choral Association, have put together commemorative publications telling their history. John Einarson has dedicated his life to writing about music, of which many

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<sup>31</sup> James B. Hartman, "The Growth of Music in Early Winnipeg to 1920," [http://www.mhs.mb.ca/docs/mb\\_history/40/earlywinnipegmusic.shtml](http://www.mhs.mb.ca/docs/mb_history/40/earlywinnipegmusic.shtml), accessed 18 September 2010. Originally published in *Manitoba History* 40(Autumn/Winter 2000-2001).

works include documenting the rise of popular musicians and rock and roll in the province, particularly from the 1960s onward. Others, such as Owen Clark and the Manitoba Music Experience, a non-profit organization, are exploring other aspects of Manitoba's musicking. These informative histories give insight into the development of Manitoba's musicking, often reflecting developments in the rest of the country, but much more work can be done to highlight the musicking endeavors of some of the other "players" in the Manitoba musicking scene.



## Chapter Two: Appraisal Strategies

*“This is the story of how we begin to remember”<sup>1</sup>*

Across Canada, music is constantly playing. On any given night, clubs feature live music, halls host concerts, choirs practise, musicals are rehearsed, bands and orchestras work on their material, and impromptu sessions occur in kitchens and garages, around campfires, in cars and private spaces of solitude. During the day, school choirs and bands are rehearsing and learning. Musicians are practising, laying down tracks, writing new tunes, and making arrangements for the next performance. Organizations are publishing posters, booking halls, and arranging interviews. Municipal, provincial and federal government agencies are reviewing grant proposals, approving funding, and adjudicating awards and honours.

With all this activity, which representative records of this musicking should be acquired by archives? This question needs to address more than just the actual

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<sup>1</sup> Paul Simon, “Under African Skies,” *Graceland*. (Warner Brothers, 1986).

recordings of the music itself, and needs to incorporate all of the areas of musicking – from the initial ideas of a piece of music through to the final product and all the functions in between. To determine which of these functions would be archival, a deeper, more meaningful question must be asked: which aspects or activities or personalities of musicking have value over the long term? Certainly, all musicking is valuable to those participating in it. But how do archivists determine what recorded evidence of all this activity should make its way into an archival institution for enduring preservation?

Determining what is archival and what is not requires a systematic strategy to ensure that archival institutions include musicking records that reflect Canadian society and the cultural context in which music is created. This chapter will look to the literature of the archival profession to answer this question. It will summarize the current appraisal theories, what others in the archival field have claimed as the strengths and the weaknesses of these theories, and determine which path is most appropriate for developing a strategy to appraise and acquire musicking records in Manitoba.

An appraisal strategy is a “broad plan for approaching all relevant records creators within the archival institution’s jurisdiction as established by a mandate.”<sup>2</sup> An acquisition strategy “converts the ideal decision or approach of the appraisal strategy of what records *should* be kept into what records *can* be preserved and by whom.”<sup>3</sup> Richard J. Cox candidly differentiates between the two by noting that, “collecting is not appraisal,

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<sup>2</sup> Barbara Craig, *Archival Appraisal: Theory and Practice* (München: K.G. Saur, 2004), 162.

<sup>3</sup> Terry Cook, *Appraisal Definitions and Goals for Appraisal and Acquisition* (unpublished, class handout, Archival Studies, University of Manitoba, 2005), 2.

it can destroy the value of archival records, and it is sometimes irresponsibly carried out.”<sup>4</sup> Appraisal should precede acquisition.

The earliest articulations of archival theory had little to say about the modern concept of appraisal, and even less about records that fall outside of the governmental realm. Specifically, the *Manual for the Arrangement and Description of Archives*, written by three Dutch archivists in 1898, was primarily about arrangement and description of records that the archives had already received. As the records were already in their collection and they dated from time periods where the few surviving records were viewed with more reverence, they did not perform any selection and therefore did not address appraisal in their exposition.<sup>5</sup> Sir Hilary Jenkinson, an archivist in the British Public Records Office, is credited with producing the second major treatise on archival theory. In terms of appraisal, he asserted that archivists were keepers of records and not appraisers. It was up to the record creator to determine which records were to be preserved and which were not. Once the creators had determined what was to be preserved, they would pass the records on to the archivist who would safely store and manage them. The concept of “keeper of the records” stems from this custodial or curatorial concept and was primarily used for government- or large business-produced official records.<sup>6</sup>

It was American archivist Theodore R. Schellenberg who first articulated an appraisal theory and gave the key role in carrying out appraisal to archivists: “Rather than shy away from records destruction, Schellenberg spearheaded the process that eventually

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<sup>4</sup> Richard J. Cox, *No Innocent Deposits: Forming Archives by Rethinking Appraisal* (Lanham, Maryland: The Scarecrow Press, 2003), 50.

<sup>5</sup> Terry Cook, “What is Past is Prologue: A History of Archival Ideas since 1898 and the Future Paradigm Shift,” *Archivaria* 43 (Spring 1997), 21.

<sup>6</sup> *Ibid.*, 23.

destroyed millions of metres of records.”<sup>7</sup> He articulated appraisal in conjunction with the “life cycle” concept that he and his peers, Margaret Cross Norton and Philip C. Brooks, had developed over the course of their careers. The life cycle of a record traces the active use of a record by the creators through to the storage for a period of time when the records are occasionally referred to, and finally to the end of their operational use, when they are either destroyed or passed to an archives. The archivist, Schellenberg argued, should have a relationship with these records throughout this “life” and based on the knowledge accrued about the records determine whether or not retention separate from the original office is warranted. In other words, it was the archivist’s role to appraise records for either selection or destruction. This position was in opposition to Jenkinson’s views and it shifted the archivist’s role from passive keeper to active agent in determining which records had value.

Schellenberg articulated guidelines for determining value, many of which are still relevant today. He established that records have two types of value – evidential and informational. Evidential value is derived from understanding the creator’s functions, activities, structures, and history as revealed in the records. Informational value is the understanding of the people, the places, ideas, and things beyond the original intention of the record’s creation that can be derived from the records. These two basic values are what set the basis for appraisal criteria. Schellenberg did not view these two types of value as being in opposition to one another, but rather acknowledged that within the life cycle the value of the records could change. He identified these changing roles as primary and secondary values. Primary values are those that are established during the

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<sup>7</sup> Ibid., 28.

active use of the records by the record creator. Secondary values are based on the use of the records by those who did not create the records. For example, the Grateful Dead records at the University of California at Santa Cruz were originally created and maintained by the band for conducting its business, but are now being considered valuable not only for their musicological relevance, but also for “historians, sociologists, philosophers, psychologists, and even business and management theorists.”<sup>8</sup> The business model that the Dead employed, one of encouraging bootleg tapes and fan participatory communication, has the potential of in-depth study now as the entertainment business modifies its model in light of the internet and its digital product accessibility.

The far-reaching secondary value of records can be illustrated in Indigenous Australian music. The 1976 *Land Rights Act* and the 1993 *Commonwealth Native Title Act* of Australia recognized that the knowledge of rituals and songs particular to certain areas was evidence of that person’s connection to the land. Ethno-musicologist Richard Moyle, the former Director of the Centre for Pacific Studies and of the Archive of Maori and Pacific Music at the University of Auckland, New Zealand, was able to effectively demonstrate that music connects the Alyawarra to the land in four ways. Firstly, songs are owned. Permission to perform the songs must be sought from the owners. Secondly, the ceremonies in which the songs are sung are also owned. Thirdly, the texts of the songs relate to creation myths and other stories which help people live well on the land. And fourthly, the locations of water, plant foods, animal gathering places, and other

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<sup>8</sup> Joshua Green, “Management Secrets of the Grateful Dead,” *The AtlanticOnline* (March 2010). <http://www.theatlantic.com/doc/201003/grateful-dead-archives>, accessed 19 February 2010.

geographic-specific stories link the stories and songs to the land. Therefore, “the people who own the songs own the land.”<sup>9</sup>

Closer to home, the secondary values that are derived from particular songs that have entered the general musical vernacular can be examined. For example, *Sonny’s Dream*, a song by Newfoundlander Ron Hynes, is no longer in the control of the creator, “despite attempts by the composer, and his assigned agencies, to exert artistic control over his product, the performances, uses, and meanings put to ‘Sonny’s Dream.’”<sup>10</sup> It is a song that is well-known by many and has been added to the rich folk-song tradition of the East Coast. Although found “officially” on many recordings, the true value of the song is in its secondary value; that, over time, the song is used for purposes not intended by the creator. It has been shown that groups of people can, and will, break out into the song if others around them start singing it or when asked if they know the tune.<sup>11</sup> The secondary value lies in the proliferation of the song and the emotional attachments that Maritimers have attributed to it.

The determination of value on the secondary level, Schellenberg believed, should be user-defined, as the Australian music example exemplifies. The past, present, and potential or anticipated future users of the records should be kept in mind when making appraisal decisions, even if those future users and uses are currently unknown. Keeping the user in mind is essential when contemplating public programming, describing the records, and providing client service. User-driven appraisal of records can, as archivist Gerald Ham has noted, too often reflect “narrow research interests rather than

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<sup>9</sup> Grace Koch, “Music and Land Rights: Archival Recordings as Documentation for Australian Aboriginal Land Claims,” *Fontes Artis Musicae* 55/1 (2008), 158.

<sup>10</sup> Peter Narvaez, “‘I Think I Wrote A Folksong’: Popularity and Regional Vernacular Anthems,” *Journal of American Folklore* 115:456 (Spring 2002), 271.

<sup>11</sup> *Ibid.*, 275.

the broad spectrum of human experience.”<sup>12</sup> This potential narrowing is particularly true if archives only privilege traditionally textual and pictorial narratives. Allowance for other forms of knowledge carriers, such as music, needs to be included to ensure that more of our stories and experiences are being captured. We transmit information across our generations and cultures in many ways.

The desire to capture that broad spectrum of human experience has driven appraisal theories in the later twentieth century. Building upon Schellenberg’s articulation of informational value, additional values are now being explored. James O’Toole provided the best expression of how intrinsic value can be defined and its importance to appraising records. He encourages archivists to look beyond the practical uses of records and acknowledge their symbolic uses, “without denying the importance of immediate and enduring utility in the making of the records, archivists should think about the polar opposite of that motivation: not the practical, but the *impractical* reason for the creation of records.”<sup>13</sup>

These “impractical” records can potentially have great value in society for, according to O’Toole, five intrinsic reasons. Firstly, if the symbolism of the records outweighs the practical uses of the records, such as with records that were created to represent something rather than convey information it may have intrinsic value.<sup>14</sup> For example, the framed gold record that The Guess Who received for “These Eyes” in 1969 represents one million units of the single being sold. Secondly, the construction of the record holds intrinsic value. Constellation Records, based in Montreal, is an excellent

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<sup>12</sup> Cook, “What is Past is Prologue,” 29.

<sup>13</sup> James O’Toole, “The Symbolic Significance of Archives,” *American Archivist* 56 (Spring 1993), 238.

<sup>14</sup> *Ibid.*

example of how the construction of the record is arguably as meaningful as the record itself. Although lengthy, the following statement found on their website is a telling response to the world of the transient MP3 digital music and the importance they place on the physical construction of the record and its packaging:

And just a reminder: our CDs are still designed and packaged with the same love and care you have come to know and expect (and certainly deserve) – custom gatefold jackets on 100% recycled cardstock, with the CD itself in a nice thick inner sleeve, all hand-assembled, sealed in thick polyvinyl bags and stickered with bar-codes (so we do not have to print those on the artwork/packaging itself) in our very own warehouse by people paid a living wage (no intern slave-labour!). Why do we do this? Because we are bleeding-heart Luddite fools who believe that even compact disc albums – not so long ago the generally accepted gold standard for accessible, durable, affordable hi-fidelity sound – can be made more interesting and resonant with some high-input, labour-intensive, artisanal, non-disposable attention and care. We encourage you to purchase them – you won't be disappointed. If you do not actually own a turntable or listen to vinyl, we invite you to initiate, maintain or renew a commitment to CDs fashioned with some thoughtfulness and dedication: as a format, they sound pretty darn good, and carry a much lower ecological footprint.<sup>15</sup>

Thirdly, intrinsic value may be found in the symbolically created record. For example, a letter or email to the provincial or federal government lamenting the lack of support for the arts is likely never to be read. But the sum of all the correspondence through aggregated statistics of what people are saying, through a summarized general message to the Minister, will be heard. A lone voice singing a national anthem in a crowd may seem awkward and out of place, but if the whole pack is singing loudly and in unison, such as in the outburst of song at the curling games of the 2010 Winter Olympics,

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<sup>15</sup> Ian Ilavsky, Constellation Records, <http://cstrecords.com/>, accessed on 23 November 2009.



then patriotism, that indescribable feeling of pride for one's country, will be ignited in many.

Fourthly, intrinsic value is found in the act of creation itself. This symbolic action of creation is what Christopher Small's development of "musicking" was getting at and his definition bears repeating here: "*To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.*"<sup>16</sup> To build upon the previous example, how many have resentfully struggled to stand up to sing the national anthem, only to finish with a feeling of cohesion and patriotism? Through the repeated act we have come to associate that song with national pride, an emotion we involuntarily feel when we partake in its creation. The author, a musician herself, is most moved by those performance experiences where she is connected with her fellow musicians in the act of creation – those time-bound moments where you become aware that what you are creating will never be heard again, that it is specially bound in that time and place.

Fifthly, intrinsic value is found in those documents that transcend the status of "record" and become an "object."<sup>17</sup> The reverence for the "original" can be found in intentionally mimicking or re-creating music to sound as it did when it was first created or performed. This type of performance practice is supported by Tafelmusik, from Toronto, who play on Baroque instruments and try to recreate how the music would have sounded in the late seventeenth century. Another, perhaps more prominent, example

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<sup>16</sup> Christopher Small, *Musicking: The Meanings of Performing and Listening* (Hanover: University Press of New England, 1998), 9.

<sup>17</sup> O'Toole, "Symbolic Significance," 249.

would be our modern-day impersonators. Elvis impersonators wish to keep the performance practices of the “King of Rock” alive by emulating his style of singing, dancing, clothing, glasses, and physical appearance. In contrast to this practice is the evolution of the music that is re-imagined, changed and interpreted through the musicians and producers, modifying the piece to such an extent that it is almost unlinkable to the original piece. The former practice treats music as an object, whereas the latter is creating a new active record.

When all the different forms of value are addressed – evidential, informational, and intrinsic – it is clear that musicking reflects potential value in all three areas. Examples of evidential value can be found most obviously in records that document government support of musical creation. The Canada Council is a national arts-granting agency and their records provide evidence of the type of music that is funded through this government-mandated organization. But evidential value is also found in organizational and individual records that provide evidence of the musicking activities that were undertaken by those organizations or individuals. Whether the strategic plan of the Winnipeg Symphony Orchestra or the itineraries that are created as Fred Penner plans his journey through northern Manitoba schools, these types of records document the activities and functions that are the individual’s or organization’s contribution to the act of musicking.

Informational value can also be found throughout musicking. Within the music itself, lyrics potentially provide a great deal of informational value. The folk songs of Canada, often set to music composed in Europe, wax poetic about the stories of the voyageurs, settling the West, the gold rush, and other memorialized aspects of Canada’s

history. On a more personal level, many singer/songwriters share aspects of their lives through their music, a kind of aural autobiography. Informational value can also be derived from organizations' papers. For example, although Massey Hall in Toronto maintained records for administrative purposes initially, the value of the records lies now in telling the history of the music venue, the types of musicians who came through town, and the amount of local talent that developed in the city. The records of the Canada Council mentioned above, in relation to evidential value, also provide information about a government's, and therefore, in theory a society's, priorities and values in relation to its art and culture.

Tapping into the intrinsic value of musicking records often lends itself to exhibition and display, arguably more so than with many other sets of records. Spanning every medium, it is possible to create a public show that incorporates textual (published and unpublished), graphic, moving image, sound, and artefact records. For example, Library and Archives Canada has online exhibits dedicated to a number of musicians – Glenn Gould, Oscar Peterson, Claude Champagne, Sir Ernest MacMillan, an exhibit that is dedicated to women in the arts and includes six female musicians/composers, and a geographic-based exhibit that extols art and music in British Columbia.<sup>18</sup>

But the intrinsic value of music and musicking also reaches listeners and performers in much more subtle and almost indescribable ways. The steady rhythms, the memorable melodies, and the familiar harmonic patterns seem to tap into our very nature as human beings. In musicking records there lies the potential for the intellect, the emotion, and the senses (or the body) to be stimulated. Francesca Marini, writing about

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<sup>18</sup> Library and Archives Canada. <http://www.collectionscanada.gc.ca/glenn Gould/index-e.html>, accessed 24 November 2009.

performing arts archives, notes that, “In dance, for example, the dancer’s body is seen as an archive. ‘Dancers are the living archives of dance history.’”<sup>19</sup> Archivist and conservationist Ala Rekrut recently touched upon the role that records play in memory, noting that “records are historical evidence of actions arising from within particular contexts, and remain participants in present human activity, acting as sensory connections to past human activity.”<sup>20</sup>

Catherine Hobbs, a literary archivist at Library and Archives Canada, has most eloquently written about the ability of some records to illustrate the activities of our inner lives. She asserts that evidential value is present but that there is more; that there is the opportunity to see how a person views themselves, that there is “simultaneously the ground for playing at self-representation, self-aggrandizement, self-memorialization.”<sup>21</sup> Essentially, the records of a person can provide insight into how that individual person placed their self into the society at large, and how they wanted to be viewed by others.

A recent article by Robert Fisher provides an additional view:

If we conceive research or informational value more broadly to incorporate all forms of active societal use and not limited to the research of historians and other academics, it is easier to see that its presence in private fonds answers the fundamental archival question, ‘why acquire and preserve these documents?’ Whether it is termed historical, heritage, cultural, memory, informational, content, or research value, the presence of this value is what motivates archives, museums, and libraries to acquire archival fonds created by individuals, non-profit organizations, and businesses.<sup>22</sup>

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<sup>19</sup> Francesca Marini, “Performing Arts Archives: Dynamic Entities Complementing and Supporting Scholarship and Creativity,” *Theatre History Studies* (January 2008), 29.

<sup>20</sup> Ala Rekrut, *Reconnecting Mind and Matter: Materiality in Archival Theory and Practice*, (M.A. Thesis, Archival Studies, University of Manitoba), iv. <http://hdl.handle.net/1993/3161>, accessed 1 July 2010.

<sup>21</sup> Catherine Hobbs, “The Character of Personal Archives: Reflections on the Value of Records of Individuals,” *Archivaria* 52 (Fall 2001), 131.

<sup>22</sup> Robert Fisher, “In Search of A Theory of Private Records: The Foundational Writings of

With a greater understanding of the potential values that records can reveal, how are some records assigned value and others not? The question of value and its relationship to the appraisal of records came to the forefront of archival theory in the 1980s. Germany's Hans Booms asserted that "society must be allowed to define its own core values, and that these values should then be representatively mirrored through archival records."<sup>23</sup> Later he further expanded on this point noting that this mirroring should be done indirectly, through functional analysis of record creators.

Booms' articulation somewhat mirrored appraisal theories that emerged in North America at nearly the same time. Theorists, most notably Helen Samuels and Terry Cook, have argued that appraisal needs to be determined by analyzing the organization's structures and functions to fully understand the context in which the records were created. In both enunciations, the archivist appraises functions, programs, activities, and the context in which records are created; rather than the millions or billions of records that result from those functions. This view has come to be known as a functional analysis or macroappraisal. This approach has increasingly become the norm for analyzing records, but it alone is not enough to fully appraise records. It is only the means to achieve the end; it is a strategy to understand the records, but it does not provide the theoretical framework to determine which records hold value.

Helen Samuels provided a theoretical and strategic framework to appraise records with her documentary strategy and institutional functional analysis. In her words, "[t]he key elements of documentation strategies are an analysis of the universe to be

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Jenkinson and Schellenberg Revisited," *Archivaria* 67 (Spring 2009), 22.

<sup>23</sup> As summarized in Cook, "What is Past is Prologue," 30.

documented, an understanding of the inherent documentary problems, and the formulation of a plan to ensure adequate documentation of an ongoing issue or activity or geographic area.”<sup>24</sup> Institutional functional analysis deals with the records of an institution (such as a government, university, or corporation) and the strategy to identify functions of the creators and the records that result. Documentation strategy and institutional functional analysis have a “symbiotic relationship” and “share important characteristics.”<sup>25</sup> In retrospect one can see, through Samuels’ writing, her continual clarification and articulation of these separate yet interrelated strategies. As such, references from both theories will be cited but it is her documentation strategy that is most applicable to the general appraisal of musicking.

In order to create documentation of an issue, activity, or geographic area, a great deal of research and participation is required. In essence it involves record creators, administrators, and users all determining what should be documented.<sup>26</sup> To determine what should be documented, a topic needs to be defined, but more than that, an extremely well-defined series of sub-topics needs to be fully elaborated. Within a musical context, all of musicking could be identified as a general topic, with musicking in Manitoba as a subtopic. But, Samuels notes, a well-defined topic alone will not produce a documentary strategy. A central figure, or prime mover, is required, usually a specialist archivist. This project could also be initiated by a government program or grant or a coordinating body. From there, a group of advisors is assembled to undertake research and analysis of the

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<sup>24</sup> Helen W. Samuels, “Improving our Disposition: Documentation Strategy,” *Archivaria* 33 (Winter 1991-1992), 126.

<sup>25</sup> Terry Cook, “Documenting Society and Institutions: The Influence of Helen Willa Samuels,” in Terry Cook, ed., *Controlling the Past: Documenting Society and Institutions. Essays in Honor of Helen Willa Samuels* (Chicago: Society of American Archivists), 25.

<sup>26</sup> Philip N. Alexander and Helen Samuels, “The Roots of 128: A Hypothetical Documentary Strategy,” *American Archivist* 50(Fall 1987), 519.

entire documentary universe. Then, an understanding of the various activities and functions is defined and researched in detail; thereby determining what records would have the best archival value for documenting the topic or subtopic. Following that, an assessment of what has been archived already is done and it determines what still needs to be acquired.

There are a number of strengths of this theory and strategy. Firstly, Samuels turns the typical approach to appraisal inside out. Rather than starting with a particular set of records and determining its context within the larger framework, she asserts that the larger picture needs to be identified first. Although a particular set of records may be the impetus for the research, it is important to view those records from a wider perspective. From the large-scale understanding, the valuable records that should be acquired will reveal themselves as best illuminating the larger context, once it is understood. Further, the locations of the records are irrelevant; when the focus is what is to be documented, then where those records are to be situated becomes a secondary consideration.<sup>27</sup> With no boundaries on location, records no longer need to fall into traditional definitions of published, unpublished, artefact, visual, aural, textual, etc. By embracing the concept of multi-institutional involvement, a greater understanding of the subject matter can be obtained and the best depository for the records can be found.

Samuels' attempt to break down many of the traditional professional and institution boundaries leads to another question: "What is the value of the available information to provide evidence about the phenomenon [?]"<sup>28</sup> The significance of this

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<sup>27</sup> Helen Willa Samuels, *Varsity Letters: Documenting Modern Colleges and Universities* (Lanham: The Scarecrow Press, 1992), 7.

<sup>28</sup> *Ibid.*, 11.

question is tri-fold. Firstly, it addresses the need to start with what is known. Although researching the entire universe of a topic is ambitious and holistic, it is often unrealistic. A recent article, entitled “Documentation Strategy: Mastodon or Retro-Success?,” notes that the strategy is neither unrealistic nor ideal, but rather “an effective tool in limited circumstances – when the project is narrowly focused, a committed institutional partner sustains the project financially and administratively, and knowledgeable advisors within a self-identified community or discipline provide leadership.”<sup>29</sup> The author notes that to start with unlimited possibilities makes for an unwieldy and unmanageable project. Instead, if the project begins with assessing what is already archived, then the project can expand out instead of being reigned in.

The second value of this question hints at another aspect of Samuels’ strategy. Her use of the words “available information” touches upon her belief that when records necessary to understand or reflect a valuable part of the phenomenon do not exist, they should be created. By conducting a functional analysis of an entire, yet well-defined, functional universe of some human activity, it is, in theory, possible to see where documentary gaps exist. This “active” hand in the record-making process for the archivist is completely counter to the traditional Jenkinson model of the passive curator, but it is in keeping with the active process of musicking that Christopher Small advocates as being one of the most captivating parts of the creation of music, as well as many historical society mandates, and new directions towards participatory archiving. This “active hand” concept is not new, and if done with transparency about who has their “hand” in the process can create a fuller and better record.

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<sup>29</sup> Doris J. Malkmus, “Documentation Strategy: Mastodon or Retro-Success?” *The American Archivist* 71 (Fall/Winter 2008), 385.



These ideological concepts are often the basis for a beginning of new ideas and perspectives on problems that become normalized by day-to-day workloads. The idea that, as an archivist, one would fully understand all aspects of a particular part of society, that every valuable record has been preserved, and that they are safely accessioned and described and cared for in the appropriate institution is comforting. The reality, however, is that valuable records are often destroyed, backlogs are endless, description inevitably leads to re-description, and the relationships between institutions, although congenial, are usually motivated by very different mandates or they would not all exist within the same area.

Terry Abraham, an American archivist, has noted that Samuels' strategy serves as a better theoretical basis than strategy that, in reality, the strategy itself offers little concrete guidance and the archival profession has little time for the in-depth research required.<sup>30</sup> Discouragingly, it has been noted that the strategy "is never completed;"<sup>31</sup> that because the phenomenon continues, there is no logical stopping point for the research. Terry Eastwood goes even further and states that the documentation strategy is "anti-archival," asserting that the concept of the archivist as the architect of filling in documentary gaps goes against the Jenkinsonian view of the profession respecting the origin of the records and their provenance. Terry Cook, who has provided the archival world with formidable appraisal views, has noted that the Samuels' strategy

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<sup>30</sup> Terry Abraham, "Documentation Strategies: A Decade (or More) Later," a paper presented at the annual meeting of the Society of American Archivists, Washington, D.C., August 31, 1995, [www.uiweb.uidaho.edu/special-collections/papers/docstr10.htm](http://www.uiweb.uidaho.edu/special-collections/papers/docstr10.htm), accessed 25 November 2009.

<sup>31</sup> Larry J. Hackman and Joan Warnow-Blewett, "The Documentation Strategy Process: A Model and a Case Study," *American Archivist* 50:1 (Winter 1987), 47.

for appraisal is just that, a strategy, and it does not hold up as a theory of value-determination.<sup>32</sup>

Terry Cook's approach to appraisal theory, strategy, and methodology, is termed macroappraisal. In Cook's words, "macroappraisal assesses the societal value of both the functional-structural context and the work-place culture in which the records are created and used by their creator(s), *and* the interrelationship of citizens, groups, organizations – "the public" – with that functional-structural context."<sup>33</sup> It is, in some ways, similar to Booms' philosophical approach to appraisal, but Cook distinguishes macroappraisal as being different on the strategic level from Booms' approach. Whereas Booms' first rendition of his appraisal strategy had archivists researching societal trends and trying to document society's values directly, Cook believes that the records and the workplace that creates the records *do* reflect society because of the citizen's direct and indirect influence on the state and its governance. Society is reflected through documenting the functions of the government that citizens elected and then particular spaces where government and citizen interact in "unusual, controversial, or precedent-setting cases,"<sup>34</sup> in what Cook has dubbed potential "hot spots."

Originally conceived for the appraisal of government records, macroappraisal essentially asked three questions: Firstly, what are the most important functions that need to be documented? Secondly, who would have created the documents that fall under the

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<sup>32</sup> Terry Cook, "Documentation Strategy," *Archivaria* 34 (Summer 1992), 186.

<sup>33</sup> Terry Cook, "Macroappraisal in Theory and Practice: Origins, Characteristics and Implementation in Canada, 1950-2000," *Archival Science* 5 (2005), 101.

<sup>34</sup> National Archives of Canada, *Appraisal Methodology: Macro-Appraisal and Functional Analysis, Part B: Guidelines for Performing an Archival Appraisal on Government Records*, prepared by Terry Cook (Summer 2000), <http://www.collectionscanada.gc.ca/government/disposition/007007-1041-e.html>, accessed 11 September 2010.

important functions? Thirdly, how have these functions related to society?<sup>35</sup> The concept of function can be extrapolated to be relevant to musicking records if: the function is recognized to be the different aspects of musicking; different genres will define artist, organization and publication differently and that all are potential creators of archival records based on function; and the music has influenced society.

Thus Cook's concept of macroappraisal, as a theoretical basis, provides a meaningful way to understand the creation and relevance of musicking records. But applying the theory to the infinite world of private records can be problematic. Unlike government records, the potential record creators within the private sector seem limitless. In fairness, Cook did not envision his three tiered methodology to be applied beyond the public sector. That said, there have been multiple attempts to articulate how macroappraisal could be applied to private records. Sue McKemmish, Riva Pollard, Catherine Hobbs, and Verne Harris have all praised the approach and believe that by incorporating more elasticity so that the strategy can expand and morph to meet the needs of non-bureaucratic records, it can be made applicable to the private sector.

Sue McKemmish, an Australian archivist, describes personal archives as "evidence of me." This evidence, in essence, is the way in which the story of a person's life gets into the larger societal narrative, and in turn reflects the broader narratives of the individual and the family. McKemmish argues that archivists "can analyse what is happening in personal recordkeeping in much the same way as they can analyse corporate recordkeeping"<sup>36</sup> and that different aspects of life are communicated through different

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<sup>35</sup> Ibid.

<sup>36</sup> Sue McKemmish, "Evidence of Me," *Archives and Manuscripts* 24/1 (May 1996), 29.

documentary genres. She calls for increased examination of how letters and diaries can be used as sources of evidence and information.<sup>37</sup>

Riva Pollard has argued that no literature on appraisal has adequately addressed the issues that surround personal papers and often exclude these types of records all together. She notes that Cook's and Samuels' approaches "provide a potentially useful framework" and that the underlying theories provide a sound basis for appraisal of non-government, non-institutional records.<sup>38</sup> She asserts that Samuels' multi-institutional approach to appraisal and acquisition may provide a model for the necessary collaboration required to comprehensively document society.

Catherine Hobbs, quoted earlier in this chapter, notes that personal records are different from organizational or government records and that they need to be appraised differently. The records "are not only about transactions of 'official' personal business and formal activity, but are also a most prevalent source of commentary on daily and personal life and relationships, almost by their very nature."<sup>39</sup> Library and Archives Canada has taken to using the term "heritage value" in appraising private and personal records. This term is defined as records that "reveal typically Canadian experience or stories, document events or trends (cultural, political, economic, social, demographic, and religious) with a national scope; provide valuable insights into the activities of a diverse and developing society; or are of a rarity and importance that allows them to be

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<sup>37</sup> Riva A Pollard, "The Appraisal of Personal Papers: A Critical Literature Review," *Archivaria* 52 (Fall 2001), 147.

<sup>38</sup> McKemmish, *Evidence*, 149.

<sup>39</sup> Hobbs, "The Character of Personal Archives," 127.

considered national treasures.”<sup>40</sup> This concept can easily be adapted so that the records reflect a provincial or regional scope.

Defining the places in the records where there is evidence, information, and intrinsic value is important, but there are also places that transcend function. Verne Harris takes a view that intentionally deconstructs these positions of “more,” particularly McKemmish’s, and essentially takes aim at all attempts to fit private records into the macroappraisal framework. He asks:

Why should the capacity to witness through personal records depend on the degree of ‘functionality’? What of the possibility that an ‘anti-functionality’ or a ‘dysfunctionality’ is as legitimate a mode of witnessing? Does not the total destruction of all documentary traces carry a fund of meanings? Or the deliberate ‘decontextualising’ of correspondence by preserving only fragments stuck in a scrapbook?<sup>41</sup>

Harris does not agree that the same type of analysis can, or should, be applied to personal records as is applied to government records. But without macroappraisal, or at least functional appraisal, the archival community is left with no appraisal theory.

Time and publication has shown that Samuels’ and Cook’s theories and methodologies are still being tested and are works in progress. Based on our current views of archival appraisal, they are the best articulations of what we would ideally like to do within the profession. They potentially work well in some situations but in others, require a little adaptation and nuancing. The level of adaptation and shading is still being discussed.

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<sup>40</sup> Library and Archives Canada *Collection Development Framework* (30 March 2005) as quoted in Fisher, “In Search of a Theory of Private Records,” 23.

<sup>41</sup> Verne Harris, “On the Back of A Tiger,” <http://www.mybestdocs.com/harris-v-tiger-edited0105.htm>, accessed 5 October 2009. Originally published in *Archives and Manuscripts* 29:1 (2001).

Recently, there have been some preliminary attempts to combine the two. The Minnesota Method is one such hybrid. This method, developed by Mark A. Greene and Todd J. Daniels-Howell, has been applied to all the business records in the state of Minnesota. It is what it claims - a method, and states that it may not be applicable to anything but business records in Minnesota. It does not claim to be a theory and it positions itself in between the documentary strategy and macroappraisal, with “an attitude.”<sup>42</sup> Greene and Daniels-Howell intentionally borrow elements of the two strategies, and not necessarily the theories, to fashion a new method that works for their circumstances. This divertimento, to use a musical term, is seen as the primary problem of this theory to some. But to this author, the reality is that all practice differs slightly from the theory it subscribes to. That is in fact why the theory is so important; the theoretical basis reminds archivists of the ideal and provides a beacon for best practices as one applies the methods and strategies to particular scenarios.

What Greene and Daniels-Howell have created is a method that works for them. In a nutshell, it first defines a topic, analyzes the resident archival collection, and surveys those of other repositories; then determines the documentary universe; then prioritizes the sectors, regions, periods, etc., into tiers; next defines functions and the documentation that would be most appropriate; and finally prioritizes within the tiers, connects appropriate documentation to the tiers, and tests the model. Finally, it will update the analysis and consultation as needed.<sup>43</sup>

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<sup>42</sup> Mark A. Greene and Todd J. Daniels-Howell, “Documentation with an Attitude: A Pragmatist’s Guide to the Selection and Acquisition of Modern Business Records,” *The Records of American Business*, ed. James M. O’Toole (Chicago: The Society of American Archivists, 1997), 169.

<sup>43</sup> *Ibid.*, 172.

Based on the foregoing review of the key literature by appraisal theorists, private-records archivists, and the few voices that have spoken about the issues that surround some of the musicking records, an inter-institutional, industry-involved strategy may be the most inclusive place to start documenting music in a more strategic manner. In relation to musicking in Manitoba, the key premise is that such a strategic understanding and approach does not require the physical inclusion of all musically related records into the already overworked and under-funded archival institutions in the province. Rather there needs to be a systematic analysis of what records are being created, where they are, what value they hold, and finally whether or not they should be considered for acquisition by one of the numerous possible institutions. Rosemary Bergeron recently noted that “for an effective cultural acquisition program, Canadian archivists need clearer, more accessible information about what was created and especially what still exists, not only to avoid duplication but also clearly understand the cultural significance.”<sup>44</sup>

The remainder of this thesis, set against the general understanding of Canada’s music history in Chapter One, and the appraisal approaches just outlined, will determine what musicking records in Manitoba have “cultural significance” by identifying the functions of musicking, reviewing what has been acquired at the national level, and examining what has been acquired within Manitoba. Although some issues with the documentation strategy have been identified above, it does provide some guidance for certain steps in the appraisal process, specifically, assessing the “whole documentary universe,” and then the archival gaps therein. As more precise regional or

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<sup>44</sup> Rosemary Bergeron, “Archiving Moving-Image and Audio-Cultural Works in Canada,” *Archivaria* 63 (Spring 2007), 63.

local appraisal targets are chosen, the general context of Canadian music history in Chapter One would need additional contextual information to make the most informed decision possible on the records.

The use of a macroappraisal is most relevant as the theoretical basis. The concept of addressing a set of records by hierarchical function, as the default method of analysis, is one that provides a benchmark from which more nuanced appraisal can develop. If this strategy was to be completely fleshed out and government or business records that were not yet in an archival institution were to be analyzed, then macroappraisal would be used as a method for that appraisal.

The Minnesota Method is mentioned as an example of how these two strategies could be combined in real situations. The underlying functional analysis will be done, as will the overarching context of the subject matter and the recognition of particular “hot spots,” but it will be modified from the dictated format to allow for the “attitude” that the Minnesota Method suggests. Therefore, a combination of all three strategies – macroappraisal, documentation strategy, and the Minnesota Method – will be employed. The use of all three is to ensure that the project is manageable, there is enough “elasticity,” as Hobbs and other private records’ archivists call for, to include records that provide evidence that is potentially unique to musicking records (and therefore have not been identified in traditional discussions about value), that recognizes that the boundary between the archive and the library is crumbling, and that a multi-institutional analysis and strategy is likely difficult to facilitate but necessary if musicking in Manitoba is to be effectively documented.



## Chapter Three: The General Functions in Musicking

*“You’ll be hearing from me baby, long after I’m gone*

*I’ll be speaking to you sweetly from my window, in the tower of song”<sup>1</sup>*

The business of music often idolizes the performer and ignores those who wrote, produced, promoted, critiqued, and assisted those who took to the stage, let alone the audiences that supported them, the teachers who influenced them, and the musicians before them who inspired them. But, for example, The Rolling Stones is more than the current “official” line up of Mick Jagger, Keith Richards, Ronnie Wood, and Charlie Watts. Not only do earlier members of the “core” band need to be considered, but so do the band’s auxiliary players, backup singers, tour organizers, business managers, producers, personal assistants, roadies, sound engineers, all of whom also take part in creating the music. As well there are those that have worked to promote their albums,

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<sup>1</sup> Leonard Cohen, “Tower of Song,” *I’m Your Man* (Columbia, 1988).

their tours, and the band itself as a brand – graphic designers, web designers, videographers, writers, and media broadcasters. Further, the band would not be the iconic group it is today without its audiences. Those who buy their recordings and attend their concerts are absolutely essential to ensuring that the music continues to be created in the future.

Another, less commercial, example is that of an amateur or semi-professional choir. A choir is made up of its many members, a conductor, the accompanying piano player or chamber group, the composers who created the music they sing, the church or university or government grant or community club that sponsored them, the administrative (often unpaid) staff, the media that provides free publicity, and the audience members who attend the concerts. These record creators and the functions they perform are absolutely essential to the creation of music. In order to effectively document musicking one must understand and include all of these functions and activities, for all of them create records that collectively form the broad archive of musicking. John Roeder, from the University of British Columbia, notes that:

...although artworks may be merely “publications” in some sense, their meaning does not reside solely in their manifest properties – their content – but also depends upon their history of existence, their relation to the technology and techniques by which they were made, and the systems of signification in their creators’ cultures – in short, upon their context.<sup>2</sup>

But these supportive roles are not the sole functions that should be considered archival.

Quite often the published product of musicking – the sheet music, the vinyl records, the CDs – is assumed to have been acquired by libraries, yet this is often not the case. These products need to be considered as well for, as Verne Harris appropriately states:

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<sup>2</sup> John Roeder, “Art and Digital Records: Paradoxes and Problems of Preservation,” *Archivaria* 65 (Spring 2008), 162.

[...] what of the possibility that a poem about a life can carry far more meanings than a whole archive of personal records? Does Leonard Cohen's song 'Suzanne' not do for his relationship with Suzanne Verdal what no volume of [traditional] archival records can approximate? What does that say about the value of evidence in records?<sup>3</sup>

Harris' argument is a reminder that the archives of musicking cannot just be reduced to the papers of people and organizations, that the result of the musicking – the recording, the sheet music, the account of the live performances – is absolutely integral to the fonds. In some cases the published record may provide more focused evidence than the unpublished record, that is, after all, why they were published in the first place. But just as only the non-published record does not sufficiently document musicking, neither does the published record standing alone. An understanding of how the final published or performed "product" fits into the broader context of making music is required.

Determining the context of creation is a fundamental archival practice and one rooted in appraisal, as was summarized in Chapter Two. This chapter will, accordingly, analyze the broad functions of musicking. As Helen Samuels notes, this analysis should be done by a person, or group of people, who have direct experience with the functional sector or through in-depth and research study.

The author's determination of these musicking functions is the result of over fourteen years of experience in arranging, performing, and teaching music as well as eight years spent in arts administration, specifically concert production with many of the performances designated for recording by the national public broadcaster, the Canadian Broadcasting Corporation. Although the concerts did not span the entire spectrum of

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<sup>3</sup> Verne Harris, "On the Back of A Tiger." <http://www.mybestdocs.com/harris-v-tiger-edited0105.htm>, accessed 5 October 2009. Originally published in *Archives and Manuscripts* 29:1 (2001).

musicking, as they were generally rooted in “classical music” or “world” music, based on personal experience and relationships with others in broadcasting, record labels, production, composing, and performing, a general understanding of all the different aspects of creating music has developed. The following is how this author categorizes the functions of this wide-reaching activity known as musicking.

Such an articulation of the musicking functions has not yet been done. There are a few authors who have addressed certain areas of musicking and the functions or activities of such areas. These authors include Kent Underwood, Christopher Small, Brent Lee, and Bernadette Houde. Their work provides perspectives from multiple disciplines – musicology, archiving, and performance art – and gives credence to the author’s own insights on musicking’s functions.

Kent Underwood has attempted to apply a combination of Samuels’ and Cook’s appraisal analysis to the music-publishing industry.<sup>4</sup> Underwood argues that within music publishing there are six functions: acquisition, administration of musical works, editing and production, promotion and marketing of musical work, promotion of culture, and self-governance and sustenance. Acquisition, according to Underwood, is the function on which all others depend. Within the music publishing industry, acquisition refers to the original score. Along with the score itself, Underwood assigns contracts and correspondence in relation to acquisition as part of this function. The administration of musical works is the next function, with three sub-functions – copyright documents, performance rights registrations, and royalties, licences, and fees. This function included documentation about copyright applications, certificates, renewals,

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<sup>4</sup> Kent Underwood, “Archival Guidelines for the Music Publishing Industry,” *Notes* 52/4 (June 1996), 1112-1118.

transfers, correspondence relating to permissions, and payments received regarding the use of the published musical work. These business functions are essential to the music-publishing industry and could be easily extrapolated to be applicable to all musicking in general.

After that, he identifies editing and production. The editing function could include annotated and revised versions, the finished version, subsequent editions, style manuals and correspondence. Production would include production masters, art work, correspondence, and contracts with engravers, printers, copyists, etcetera, regarding the printed, notated score. If the work has been recorded, the audio master copy would be included, and if the piece has been performed live the concert materials such as programs, press releases, reviews, and tapes would be applicable.

The next function relates to the promotion and marketing of the published musical works, including brochures, catalogues, bulletins, press releases, and advertisements, reports of conferences attended, and sales representative reports and correspondence. Following that is the promotion of culture. This, of all of Underwood's sub-functions, is the most nebulous. His lack of definition of culture and the extent to which a music-publishing firm is tangibly involved in its promotion is not explained. His sub-categories for this function include the following: material relating to nonprofit or philanthropic services, correspondence, company histories, and press clippings. One must assume that this category refers to the publishing house's charitable activities and donations. That is very different than what is initially implied by the function's title, with the idea that this category will include records of intrinsic value that ultimately lead to a greater understanding of the culture of musicking, indeed, of culture as a whole.

Finally, he identifies self-governance and sustenance. This function relates to the executive's board minutes, annual reports, bylaws; to personnel and their job descriptions, contracts, and organizational charts; to financial balance sheets and profit and loss statements; to physical plants' blueprints, photographs, equipment, supplies, vehicles, and real estate records; and various other legal, accounting, contractual, and corporate records.

Overall Underwood's assessment is a useful starting point. It proposes for the musicking function an approach that heretofore was absent, and thus serves as a foundation to build upon and push against. Underwood outlines many important functions, but without further analysis his list of functions appears somewhat hollow and incomplete. He jumps from the sub-functions of music into the records, without providing the necessary context of the record creator and their activities and transactions within the music publishing business or a particular organizational structure. His focus on music-publishing limits the scope to only one sub-function of musicking creation, and therefore this sub-function must be modified to make it applicable to the much larger function of musicking. Further, his approach appears to assume that the record creator will be a larger organization and that it will be for-profit.

Christopher Small, introduced at the beginning of this thesis as the father of the term musicking, addresses a number of different functions underpinning the performance of musicking. Although his focus is the analysis of the social construction of each function that relates to performance, not to appraise its archival value, his identification of these functions of performance is valuable: program creation, publicity, criticism, and organization.

The first of Small's functions deals with programming a concert season for a classical subscription series, booking artists for cultural centres, or arranging bands for clubs, and involves many players and activities. The artists must cater to the programmers, the programmers must cater to their audience and the proposed artists, and often both must cater to the demands of their funding bodies. "All this means that who plays and what is played at each concert is the result of extensive negotiation, in which those who actually attend the concert and pay for tickets are hardly, if at all, represented."<sup>5</sup>

Publicity and advertising is the next function that Small outlines. A performance needs an audience and advertisements of all varieties – print, radio, internet – inform the public about the basic information, but also attempt to attract the audience. In other words, sell the concert. The audience is a (collective) consumer and the musicking is the product. The counterbalance to this promotional consumerism is the critic.

The critic and the output from their activities – reviews, articles, and interviews – is the next function of musicking performance. Small notes that with so many musicians "vying for public attention and offering their performances as commodities for sale, it is not surprising that people should feel the need for a consumer guide." Conversely, if the musicking is not a consumable "product," the critic has little to no role.<sup>6</sup> Examples of this can be seen in sing-along evenings, which can only be successful if the audience participates. An evening out at a karaoke lounge proves this – even the worst singer can be a huge hit, if the song catches on and the whole audience

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<sup>5</sup> Christopher Small, *Musicking: The Meanings of Performing and Listening* (Hanover, NH: University Press of New England, 1998), 33.

<sup>6</sup> *Ibid.*, 34.

itches in. Participatory evenings are key for sing-alongs, whether they are small-scaled events in homes, or medium-scaled and organized at a local venue (for example, a Queen sing-a-long in the fall of 2009 at the Park Theatre in Winnipeg). This type of participation changes the event from being a “consumable” product to being an experience, one that is successful if one joins in, and therefore a critical voice is one that is also self-critical.

The final function that Small identifies is that of the organization’s internal structure – the administration of the event. As Chapter Five will elucidate further, it is this function that is most often represented in the archive. It consists of the administrative records to make a musical event(s) run smoothly, and includes the roles that the accountants, lawyers, secretaries, boards, sound men, ticket sellers, piano tuners, graphic designers, and many others play in the musicking event.<sup>7</sup> It is ironic that the event itself leaves these people in the shadows, but that these functions are often the only remaining archival traces of these events. Our understanding of the role of music in the history of society is thereby significantly compromised.

Small’s identification of functions are, interestingly, quite similar to those of Kent Underwood, even though their intentions for the identification of these functions is very different. Small’s, as well, is by no means complete, but it does provide validation to Underwood’s and it reminds us that these functions can be, and need to be researched, explained, fleshed out, and compared to discern better their role within a particular social and political environment.

Small and Underwood provide valuable insight into the functions of musicking. The functions identified are undoubtedly part of the musicking process, but

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<sup>7</sup> Ibid., 35.



this author asserts that there is, in the words of Catherine Hobbs, “more,” and that records are “simultaneously the ground for playing at self-representation, self-aggrandizement, self-memorialization.”<sup>8</sup> There is more to musicking records than the music itself.

Musicians are natural record makers, as they create, perform, and record. They experience life and channel those experiences into their music. Jill Barber, a Canadian singer/songwriter, has noted: “I don’t keep a diary; my songs are a record of my life as I go through it.”<sup>9</sup>

Many musicians, however, do keep journals and diaries and these sources can serve dual purposes. As primary evidence, they provide indications into why they created the music they did, what the meanings behind the songs are, what motivated their artistic careers, and what life experiences shaped and influenced their music. But as natural recordkeepers, musicians also provide evidence of the broader human experience. These experiences at times document a particular time and place. For example, Olivier Messiaen wrote *Quartet for the End of Time*, a quartet for piano, clarinet, violin, and cello. He wrote it while imprisoned by the Germans during the Second World War. He chose those instruments because they were the only ones available in the camp. The music has been described as “prayer first, music second,”<sup>10</sup> and has become a representation and testament to the strength of the human spirit even in horrific circumstances. The conditions that surrounded Messiaen’s creation of music are embedded into the music itself and the music’s resonance stems from understanding of what was occurring in Messiaen’s life at the time. This is Hobbs’ “more.” Messiaen’s

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<sup>8</sup> Hobbs, “The Character of Personal Archives,” 131.

<sup>9</sup> Jill Barber, February 25, 2010, CBC Vancouver's Studio, Vancouver B.C. in concert, recorded by CBC, <http://www.cbc.ca/radio2/cod/concerts/20100221barber>, accessed 11 April 2010.

<sup>10</sup> Michael R. Linton, “Music for the End of Time,” *First Things* 87 (November 1998), <http://www.leaderu.com/ftissues/ft9811/opinion/linton.html>, accessed 2 May 2010.

diaries, which he maintained from 1939 until he died in 1992, provide an understanding of what he was trying to communicate with his music. But the diaries also provide great insight into the composer's life and circumstances that led to the creation of music that has entered the "classical" canon in a way that few other twentieth century pieces have.<sup>11</sup>

Notebooks filled with lyrics, manuscript papers with musical notes, and journals with daily entries all provide evidence of the first function that will be identified – creation. The final musical recordings of Louis Armstrong are memorable and influential, but at a time when live tape recording was still rare, early recordings of not only Armstrong's practice sessions but also of his home life, time backstage, and personal conversations illustrates his "regard for recording technology as an opportunity for the unmediated capture of 'truth'."<sup>12</sup> A songwriter's notebooks, journals, and sketches provide insight into the music that results, but also to their own life experiences. Creation is the first activity to which all other musicking functions follow. Not all collections of records will contain this function, but when it is present, it has the potential to provide great insight into the creative process. It also has other potential secondary values about the life of the creator and their society and culture.

Within an organization, company, or government department, the first function of creation would take on a very different form. Their creative process is administrative in nature and will be discussed as a separate function. Exceptions to an administrative process of creation would be an impresario's imagining of the next ideal concert season or the orchestra conductor's notes on potential pieces and performers. At the root of the

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<sup>11</sup> Vincent P. Benitz, *Olivier Messiaen: A Research and Information Guide* (New York: Routledge, 2008), 14.

<sup>12</sup> Ben Alexander, "'For Posterity': The Personal Audio Recordings of Louis Armstrong," *The American Archivist* 71 (Spring/Summer 2008), 57.

function of creation is creativity, not practicality. The practical realization of these ideas is found in subsequent functions.

The second function of musicking is performance. We have come to take for granted that this function exists, primarily, as a “record” in an audio or audiovisual form. Yet we have only enjoyed about one century of this technological capability. The recording of sound has made it possible to document musicking via audio and video recordings, but prior to this modern invention, music was passed from one person to another, one generation to another. Prior to recording the scores and personal recollections of performances, textual reconstructions were the closest that we could come to capturing the actual moment. Certainly, the recording of a live event still filters out much of what would be experienced live – the smells, the lighting, the anticipation, the excitement, and the experience of being a part of a crowd. Further, some aspects of live music do not translate well to the recording – the opening band, the set up of the stage for the main event, the down-time between songs, and the seemingly endless standing ovations that are required before the climatic encore, or encores. For length-of-recording needs or marketing purposes, some songs may be edited in length or dropped entirely from subsequent recordings. None of this is captured on these “live” recordings, but those recordings are the closest representation we have to recreating a live event.

Today, we not only capture live performance in audio and visual recordings but, also how it is recorded, stored, and played back has gone through dramatic changes. This change in the way we memorialize music – from scores and passed-down oral traditions to analogue and digital representations that can be played back without the musicians themselves – creates additional considerations for this function of creation.

Among these additional considerations, the foremost is migration. Although this will not be addressed here, it is one worth mentioning and needs to be considered in the appraisal of musicking records.<sup>13</sup> Do the archival institutions have machines to playback the recordings? Do the institutions have the ability to ensure that the temperature and humidity is maintained at optimal levels for these various mediums? Do they have the ability and resources to migrate recordings for access and preservation? The latter question is especially relevant now that music is increasingly digital and therefore is absolutely dependent on transient hardware and software environments.

Luckily, in many cases the actual recording of the musicking event is not required. Not every performance of Beethoven's *Symphony No. 9* needs to be archived, nor does every performance of a Leonard Cohen piece by the 1,859 artists who have covered his songs.<sup>14</sup> In this instance, archives should seek out recordings of music that are original to the record creator and that pertain to the archival institution's mandate. Quite often, concert programmes are sufficient evidence of the performance activities of a group or organization. Concert programmes document the performances that occurred and even though they do not provide an aural indication of the performance itself, they do provide insight into the second function, the performance activity.

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<sup>13</sup> On the preservation and migration of audio and audiovisual materials, see, among many others: Dietrich Schuller, *Audio and Video Carriers: Recording Principles, Storage and Handling, Maintenance of Equipment, Format and Equipment Obsolescence*, [http://www.knaw.nl/ecpa/tape/docs/audio\\_and\\_video\\_carriers.pdf](http://www.knaw.nl/ecpa/tape/docs/audio_and_video_carriers.pdf), accessed 18 July 2010; Majella Breen, Gila Flam, Isabelle Giannattasio, Per Holst, Pio Pellizzari, Dietrich Schuller, *Task Force to Establish Selection Criteria of Analogue and Digital Audio Contents for Transfer to Data Formats for Preservation Purposes*, <http://www.iasa-web.org/task-force>, accessed 18 July 2010; Sam Kula, *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records* (Lanham, Maryland: Scarecrow Press, 2003); and UNESCO, *Memory of the World: General Guidelines to Safeguard Documentary Heritage* (Paris: UNESCO, 2002).

<sup>14</sup> Jarkko Arjatsalo, Anne Riise & Ken Kurzweil, "A Thousand Covers Deep: Leonard Cohen Covered by other Artists," <http://www.leonardcohenfiles.com/coverlist.php>, accessed 25 May 2010.

The third function of musicking involves the most players and creators, albeit indirectly. The development, ownership, publicity, promotion and distribution of the musicking engages concert promoters, concert organizations, agents, government agencies, private donors, record companies, band managers, lawyers, and other players that function behind the scenes to make the music possible in our concert halls, radios, mp3 players, and in print. The list can be endless. This is the business of musicking.

Underwood provides a good basis for the types of records that would be found in this business function. He notes that there are records related to copyright, performance rights registrations, royalties, and payments received. But as Underwood's analysis is only centered on music publishing, the world of concert production was ignored. Here, Small's view of the administrative function is well suited. He notes that the role includes that of the accountants, lawyers, secretaries, boards, sound men, ticket sellers, and graphic designers; they all "play" a role in the musicking event. A primary aspect of this function in Canada would also be the individual or organization's correspondence, applications, results, and reports with granting agents. The records surrounding this central feature in most Canadian musician's lives serve as an insight into the relationship they had with the granting bodies, or lack thereof. This relationship could be compared to the government records of those granting bodies and serve as a point where the relationship between the citizen and state can be analyzed. This aspect is one that Terry Cook highlights as a fundamental aspect of macroappraisal and is increasingly studied among Canadian musicologists.<sup>15</sup>

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<sup>15</sup> A recent conference highlights the number of Canadian musicologists, emerging and established, that are addressing this site of tension. From this conference alone the following papers explore the "hot spot" of citizen and state: Alexa Woloshyn "Living of My Music? Saskatchewan Arts Funding Agencies and Female Singer-Songwriters"; Andrew Vincent, "49<sup>th</sup>

This function of administrative records is at the core of the work of organizations that promote and produce music. As noted earlier, the organizations will often have few, if any records represented by the first function (creation) but it is in this third function, administration, that organizations will have a plethora of activities, which translates to numerous records. Concert programmes fit nicely into this function as well as they show evidence of the staff and board members who worked to put the event on; advertising and government support that financially backed the performance; and, as already noted, provide an indication of the performance itself, the second function, by illustrating who the performers were and the pieces they played.

For this function, a strong argument could be made to separate the publicity and promotion from the copyright and financial records. But as the intent of these functional categories is to be as inclusive as possible and to be relevant for the analysis of a small market – Manitoba – the majority of the music-makers, or record creators, in question may well have this function intertwined.<sup>16</sup>

The fourth function of musicking – listening, receiving, reviewing and

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Parallel Breakdown: Canadian Musicians and the Spatial Practice of Border Crossing”; Elizabeth Curry, “Borders and Place-making in the Online Music Community of CBC Radio 3”; Jennifer Higgs, “Gordon Lightfoot’s ‘Canadian Railroad Trilogy’: Canadian Nationalism and Folk Music in the 1960s”; “Reconfiguring Narratives of Colonial Encounter: Style, Stories, and Sources of the ‘MicMac Square Dance’; Monique Giroux, “(Re) Defining the Métis Nation: Competitive Métis fiddling in Manitoba”; Sija Tsai, “Public Policy and the Mariposa Folk Festival: Shared Ideals in the 1960s and 1970s”; Line Grenier “Small Music Venues in Montreal: Local Politics Beyond Resistance”; Sheila Petty and Charity Marsh, “Globalization, Identity, and Youth Resistance in Kenya’s Hip Hop Parliament”; “What Makes Music Sound Political: A Case Study of Bruce Cockburn”, presented at *Spaces of Violence, Sites of Resistance: Music, Media and Performance* conference, 3-6 June 2010, University of Regina.

<sup>16</sup> This inclusive nature also works well when the records are being described. Private records rarely require series-level descriptions, dividing records upon record-creator lines, as often the records are all created by a single person or office. The more inclusive these functions are the more the description can focus on the way in which the person or organization created the records. In turn, this inclusivity will translate to the researcher, demonstrating to them that the records were created, almost, in tandem.

recollecting – is one that has undergone as many changes as has the capturing of performance. Unquestionably, listening to music is a central function of the musicking process. One performs music in the hope that someone will listen. This function of listening takes on so many different incarnations. For the sake of ease and illustration, the discussion here will be limited to listening to a live performance and the different functions this entails.

For example, the 2010 New Music Festival in Winnipeg started at the Winnipeg Art Gallery on 5 February 2010. There were multiple performances, each with their own identity and origin. As an audience, we were asked to sit quietly and listen carefully. At the end we were asked to politely clap for an appropriate amount of time and then move in an orderly fashion to the next station for the next performance. Down the street at a local club, music was being pushed through overhead speakers above a dance floor. Here, the listeners were moving their bodies, either in small rhythmic motions as they tried to speak to their peers over the music, or they were gyrating in large even wild motions, lost in the moment across the dance floor. At the arena further downtown a well-known rock band was playing to thousands of fans who were up on their feet, responding to the singer's verbal and non-verbal requests for the audience to sing along, clap, and cheer in between songs. These different experiences, as a listener, remind us that we are not just blind consumers of this “product” called music: we are shaping the live performance according to our reactions, the musicians' wants and needs, and societal norms. These immediate responses are indicative of our appreciation of the music, as are our pre- and post-performance actions in such actions as interviews, reviews, repeat performances, repeat attendance, tours, and recordings.

Bernadette Houde provides an interesting perspective on the documentation of criticism. Beyond the traditional critiques of newspaper reviews, grant program evaluations, and audience feedback, she advocates for the artistic organization having a “safe place” – free from their own positive publicity machine required to drum up support from the public and the fund providers – to document failure. In the face of pleasing granting bodies and ensuring continued patronage, organizations will often wax poetic about their events, claiming them resounding successes – financially, artistically, culturally. But in reality, there is often a lack of attendance, technological glitches that mar a performance, and negative reviews internally and externally. “In all of these cases, the documentation of this so-called failure would only add to the fullest understanding of the work as it becomes historical.”<sup>17</sup> As the publicity and reception of the music is an important aspect of the musicking set of functions, the collection of newspaper articles, reviews, and feedback from the participants (whether playing or listening) is an important part of their immediate administrative needs. It also serves as a key aspect of their retrospection and self-memorialization. Often this function is wrapped up in the need of the musician or organizations to indicate to the granting bodies how the performance was received or it is accumulated to have positive quotations included in a press kit. Records that actually document the failures, as well as the successes, should be particularly explored by archivists, as these can provide the greatest insight into the interaction between the performance and the audience.

Documenting this listening function is difficult. On official live recordings, one can hear or see the reactions of the audience. But professional productions will seek out

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<sup>17</sup> Bernadette Houde, “‘Archiving the Vibe’: Ethnographic Strategies for Archiving New Media Art,” [http://www.docam.ca/Pedagogie/Seminaire\\_2006/Bernadette\\_Houde.pdf](http://www.docam.ca/Pedagogie/Seminaire_2006/Bernadette_Houde.pdf), accessed 5 February 2010.



ideal audience reactions, edit them appropriately, and will tape “enthusiasm” from the audience before or after the concert to make certain that they have enough workable footage, thus ensuring a well-orchestrated, pleasant, and very positive “live” recording. Bootleg recordings of shows provide different insights, perhaps more meaningful, into the listening function. Firstly, it is a listener who is taking the time to record the concert. Many meanings could be read into this action, and that alone is reason enough to consider these records. Was the audience member recording it for their own entertainment? Perhaps for a friend that could not make it? Were they intending to sell it as an illegal bootleg copy? Did the band sanction the recording and intend to keep it for personal purposes, intending to learn from it? Did the band sanction the recording and intend for it to go online as many live recording now do? Secondly, because the recording occurs from the vantage point of the audience, one can often hear the individual reactions of the audience – not just en masse – but also individual comments, as one would if they were actually there, and because of that these recordings are often more akin to the actual live music experience.

Individual accounts can also be found on music blogs, Facebook and Twitter updates, and, more traditionally, in newspaper articles as reviews, comments on reviews, and letters to the editor. Each of these forms of critique, whether positive or scathing, all provide an additional description and image to allow those that were not at the live performance a sense of what that experience was like. However, in keeping in line with archival principles, reviews – positive or negative – would not be added to a set of records created and maintained by a record creator, but rather would be targeted for collection in their own right as part of the records of the creating institution that

generated or distributed the review.

In their barebones forms, the four functions can be identified and summarized as follows: first, the creation, editing, and production of the music itself; secondly, the performance of the music (live or a recording), or the “final product”; thirdly, the publicity, promotion, and distribution of the product and artists; and, finally, the reception and review of the product and producers. These four basic functions provide the skeletal outline for all musicking.

These functions each carry their own archival value. The first and second functions unquestionably have value, but they are more difficult to fit into the classic Schellenbergian dichotomy. The first function of creation holds informational secondary value, as it provides insight into the creator’s creative process as well as the reasons for the creation in the first place. The performance function, the second, potentially holds informational, evidential, and intrinsic value. Evidential value, primary and secondary, can be found in the third function, business records. Evidential and informational value can be found in the fourth function, as evidence of performances and recollections of events. It is in this fourth function of reception and review that secondary informational value can also be found, Hobbs’ “more,” as it has the potential to illustrate the attitudes of a society towards musicking.

For the highly organized international musician, all four functions would have more complexity and diversity to them, likely requiring sub-functions, and sub-sub functions, with specified related activities, and with multiple record creators in different places and organizations surrounding one single form of musicking. However, in reality, the opposite will often be true, that trying to identify four distinct functions will be

difficult as they are often so intertwined with one another. But, as a beginning on a modest scale, these four basic functions provide a conceptual basis for the appraisal of musicking records. From this starting point the functions can be further fleshed out and nuanced if the records allow for it, and can be woven together if “pulling apart” of a collection of records to categorize them seems unnatural to the collection. The critical point, as all functional appraisal theorists assert, is that functions (and sub-functions, etcetera) are conceptual constructs arising from and imposed on real-world human and organizational behaviour. Functional analysis informs the complex thought process of appraisal, but it always needs to be connected back to specific realities of records creation and records use.

## Chapter Four: The National Scene

*“From the Greatest of Lakes to the greenest of greens  
to the Rockiest mountains and everything in between”<sup>1</sup>*

Music is the soundtrack to our lives; whether we are aware of it or not, music infuses every day and in so many ways. When it has a simple and catchy melody we remember the tune; when it has lyrics that rhyme and seem logical, we know how to sing along; and when it is complex and intricate, we will often work to master it. It relaxes us, it excites us, it carries information, and it engages our mind in ways that no other task can.<sup>2</sup> As a result of this powerful communication and educational tool, music is in itself an archive.

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<sup>1</sup> Classified, “Oh...Canada,” *Self-Explanatory* (Half Life Records Inc., 2009)

<sup>2</sup> Daniel J. Levitin, *This is Your Brain on Music: The Science of a Human Obsession* (New York: Plume (Penguin, 2007).

In Australia, as stated earlier, Aboriginal music can be used as evidence in land claims.<sup>3</sup> South Africa is working to reinterpret its existing collections and develop new collections that include “sites of indigenous knowledge,” recognizing that the traditional archives had not included the voices of people beyond the Afrikaners.<sup>4</sup> In Russia there has been considerable work done to document the location of the extant indigenous music preserved in libraries and archives not only within Russia itself, but also across the world as its population disperses, taking with it the musical traditions of the homeland.<sup>5</sup> Croatia has also been active in archiving its musical tradition, for as one Croatian archivist notes, “[it] provides strong evidence of a long historical continuity, but also shows the interference and merging of cultural and musical flows coming [from] outside its borders.”<sup>6</sup> The under-representation of some “voices,” the dispersion of artists, the intermingling of multiple cultures, the importance of oral culture and its potential evidentiary role all apply to the Canadian context.

This chapter will focus on Canada’s national music archives and look at the various institutions that have incorporated musicking records not only into their holdings, but also as a primary part of their collecting mandate. The analysis will examine their history and the types of records they have brought into their control. This national overview helps to provide a general understanding of how and where musicking records have been archived and provides an overarching context to the specific examples and institutions in Manitoba that will be discussed in Chapter Five. For example, if all the

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<sup>3</sup> Grace Koch, “Music and Land Rights: Archival Recordings as Evidence for Aboriginal Land Claims,” *Fontes Artis Musicae* 55/1 (2008), 155-164.

<sup>4</sup> Mogomme Alpheus Masoga, “Rescuing Archives of Indigenous Knowledge for Contemporary Musical Arts: The Case of Rangwato Magero” *Fontes Artis Musicae* 54/3 (2007), 290.

<sup>5</sup> Emilia Rassina, “Russian Musica; Archives Outside of Russia,” *Fontes Artis Musicae* 53/2 (2006), 100-101.

<sup>6</sup> Tajana Mihalić, “Music Collection in Croatia,” *Fontes Artis Musicae* 56/1 (2009), 62.

key musicking records were acquired by the national institutions, regional institutions would not have sought out musicking records. Helen Samuels notes that this contextualization is an important step in the documentation strategy, as it identifies important elements of musicking's documentary universe, as well as possible gaps, or unbalanced collection emphasis in the past.

Although musicking across Canada is in abundance, the archives and libraries across the country that have dedicated even a part of their holdings to documenting musical functions are few. They can be put into three distinct categories – government archives, university archives, and other archival institutions. Government archives include those at the national, provincial, regional, and municipal level that are directly funded by the government and generally, in Canada, appraise and acquire both government and private records. Archives are found at almost every university across the country, some of which have actively acquired musicking records, an act which is more likely if the school has a well-developed music program. Other archival institutions include cultural and religious archives. These institutions identified as having a high percentage of music holdings will be analyzed further here with a focus on addressing the origins of the records and the types of record creators.

Prior to this investigation into the musicking holdings in specific institutions across the country, it is valuable to put the acquisition of musicking records into context. A natural beginning point to studying the holdings of musicking records in archival institutions is to look to our national institution, Library and Archives Canada (LAC). This merged institution was created in 2004, from two separate institutions: the National Library of Canada and the National Archives of Canada. The former, the National

Library, had developed a department dedicated to archiving musical records, the Music Division.

The Music Division began in 1953 when Helmut Kallmann, the music librarian for the Canadian Broadcasting Corporation, contacted W. Kaye Lamb, who served jointly as Dominion Archivist and National Librarian of the two separate institutions. Kallman was interested in the development of a significant music collection at the newly forming National Library of Canada (NLC), particularly a collection that would feature Canadian music.<sup>7</sup> Kallmann believed that “steps should be taken by the National Library to collect and preserve documents relating to Canada’s musical past.”<sup>8</sup> Dr. Lamb asserted that a section would develop “over time,” but nevertheless invited Kallmann to submit his recommendations on what resources to include.<sup>9</sup>

Kallmann’s recommendations came not from his desk alone, but rather from the Canadian Music Library Association (CMLA), a section of the Canadian Library Association.<sup>10</sup> Establishing recommendations for the NLC was among the first initiatives of the newly formed CMLA. The report, submitted in 1957, recommended that the National Library should give priority to Canadian music, but that it should collect all music and materials that informed the music.<sup>11</sup> This report did not prompt Dr. Lamb to

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<sup>7</sup> For a history of the National Library of Canada, see F. Dolores Donnelly, *The National Library of Canada* (Ottawa: Canadian Library Association, 1973); or Jean Lunn, “The National Library of Canada, 1950-1968,” *Archivaria* 15 (Winter 1982-83), 86-95.

<sup>8</sup> Donnelly, 130.

<sup>9</sup> *Ibid.*

<sup>10</sup> *Ibid.* The Canadian Music Library Association was a section of the Canadian Library Association that developed in 1956. In 1971 it reconstituted itself and became the Canadian Association of Music Libraries, Documentation Centres and Archives.

<sup>11</sup> From the Canadian Music Library Association, “Report to the National Librarian concerning the Music Collection of the National Library,” submitted 7 April 1957, summarized in Canadian Library Association, *The Present State of Library Service in Canada: A Programme of Inquiry for 1960-61* (Ottawa: Pt. 1 C, Appendix “C”), 78-79, as summarized and noted in Donnelly, *National Library*, 131.

make any formal commitments, but soon after a collection came available that set the tone for the Music Division in years to come.

In the fall of 1957, the papers of Percy Scholes, a music critic and musicologist who was best known as the author of *The Oxford Companion to Music*, became available. This collection was a “ready-made” music library with three thousand books, eight sets of collected works, over four-hundred scholarly editions of scores, and thirty runs of periodicals.<sup>12</sup> Along with the materials that would fill the shelves in the library was approximately 180 linear feet (56 metres) of “archival material.” This material consisted of newspaper clippings, journals, and concert programs, pamphlets, research notes and typescripts, as well as correspondence with leading musical figures, and over 2500 pictures that were made up of engravings, photographs, and artwork.<sup>13</sup> Every function identified in the previous chapter is present in this fonds. Not surprisingly, the National Library acquired this collection.

Eventually, Kallmann’s proposal was approved and by 1970 Kallmann left the CBC to take a position at NLC as the head of the newly formed Music Division. From the first year, material was actively acquired. The approach of the Music Division towards acquiring archival material was articulated in 1979:

There is a limited body of published critical literature on music in Canada, much of its restricted to the daily and periodical press. In order to supplement the meagre published literature, information required by researchers must be found in unpublished sources. The staff of the Music Division must compile information files, such as indexes of premiere performances in Canada, pictures of Canadian musicians, files of instrument manufacturers, concert societies and phonograph record companies, lists of musicologists and their current research, subject files and biography files. The

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<sup>12</sup> Maria Calderisi, “An Unsung Treasure at the National Library of Canada: The Percy A. Scholes Collection,” *Fontes Artis Musicae* 41/1 (1994), 54.

<sup>13</sup> *Ibid.*



raw material for these files and indexes is drawn from both the 'archival' and 'library' holdings of the Music Division; indeed, it is impossible to distinguish where one ends and the other begins.<sup>14</sup>

This "one-stop" concept, according to Kallmann, enabled the researcher to compare: one could compare a composer's sketch to the final manuscript to the printed edition, all the while listening to a recording of the same work perhaps by the composer or by subsequent performers, with a biography file and assorted periodical articles spread out on the same table to inform the process. "The music collection combines elements of a library with those of an archive, a documentation centre and even a museum."<sup>15</sup> But beyond the researcher's need for all the materials, Kallmann also noted that the Division's collections "almost always are offered to the library as an indivisible whole."<sup>16</sup> To separate the published materials from the unpublished would destroy the fonds<sup>17</sup> and "literary manuscripts, like musical manuscripts, provide for scholars and researchers an invaluable link between an author's conception and the final published creation."<sup>18</sup> This statement gives credence to Verne Harris' question of why should the "capacity to witness through personal records depend on the degree of 'functionality'?"<sup>19</sup> Was it 'functional' for the National Library to acquire Glenn Gould's piano? In the context of

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<sup>14</sup> National Library of Canada, *The Future of the National Library of Canada* (Ottawa: Minister of Supply and Services Canada, 1979), 31.

<sup>15</sup> Marjorie Hale, "Canadian Association of Music Libraries" *Fontes Artis Musicae* 34 (1987), 172.

<sup>16</sup> Helmut Kallmann, "The Music Collection of the National Library of Canada," *Fontes Artis Musicae* vol. 34 (1987), 175.

<sup>17</sup> A basic definition of fonds, by the Society of American Archivists, is "the entire body of records of an organization, family, or individual that have been created and accumulated as the result of an organic process reflecting the functions of the creator,"

<http://www2.archivists.org/glossary/terms/f/fonds>, accessed 12 September 2010.

<sup>18</sup> National Library of Canada, "Annual Report, 1988-89," 10.

<sup>19</sup> Harris, "On the Back of a Tiger," <http://www.mybestdocs.com/harris-v-tiger-edited0105.htm>, accessed 5 October 2009. Originally published in *Archives and Manuscripts* 29:1 (2001).

Gould, who often toured with his piano, yes it was. That piano provides great insight into how and why he played the way he did. As well, the instrument takes on intrinsic and secondary value as it is used for display and an example of a crafted instrument that is becoming rarer with each passing year.

Time passed and by 1998 the Music Division held 276 fonds totalling over 500 linear metres.<sup>20</sup> Although the Division's acquisitions after this date are not public, the development of its website shows that perhaps the emphasis on acquisition lessened and description and access increased. The website<sup>21</sup> lists eleven *fonds* descriptions, and these are descriptions for the personal papers of Randy Bachman, Oscar Peterson, Glenn Gould, and others, whose fonds generally consist of all four functions identified in the previous chapter. The website provides some databases which allow for more specialized searching. These databases and companion websites have been enhanced since the merging of the National Library of Canada with the National Archive of Canada as Library and Archives Canada. The databases include a music periodical index; RPM Weekly's charts; the film, video and sound recordings that are at Library and Archives Canada; Disc-o-logue, a catalogue of French popular music recordings in the 1960s and 1970s; Sheet Music from Canada's Past which features pre-1920 sheet music collected by Helmut Kallmann; and The Virtual Gramophone database which will describe and show images of the 78s and cylinder recordings held by the LAC. These databases and the changes to the website<sup>22</sup> show that the national institution is beginning to meld the

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<sup>20</sup> Jeannine Barriault, Stéphane Jean and Maureen Nevins, *Music Archives at the National Library of Canada: A Guide* (2003), <http://www.collectionscanada.gc.ca/4/7/m15-600-e.html>, accessed on 19 December 2007.

<sup>21</sup> <http://www.collectionscanada.gc.ca/music-performing-arts/index-e.html>, accessed 3 June 2009.

<sup>22</sup> See <http://web.archive.org/web/20071222121038/http://www.collectionscanada.gc.ca/6/28/index-e.html> for a historical snapshot of the previous website. Captured in December 2007

holdings of both the library and the archives to form a more cohesive collection. These collections of music focus on preserving the second function of music – performance. Although these collections may be separated from their original source of creation (or provenance), its societal provenance<sup>23</sup> is still relevant and serves as adequate context.

The acquisitions noted in the National Library of Canada’s annual reports, as well as those listed more recently on the Music Division’s website, warrant numerous observations. Firstly, the overwhelming majority of material acquired came from musicians and composers, and only a few organizations are represented. Secondly, whether organizational or individual, the majority are either national in the scope of their career or influence, or based in central Canada. Elaine Keillor, in an article about researching Canadian music, has noted that there is, “a continuing problem in insufficient material and representation from the Prairie Provinces, and to a degree, from the Maritimes.”<sup>24</sup> Although well intentioned, perhaps the national institution has preserved an imbalanced record of musicking from across the entire country.

Thirdly, and most obviously, not all types or genres of musicking are represented. The Music Division’s home page lists eleven personalities that have their fonds descriptions online. Of these, six are “classical” composers, namely, Istvan Anhalt, Otto Joachim, André Prevost, Michel Longtin, Jacques Hétu, and Robert Fleming. The

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but accessed on 3 June 2009.

<sup>23</sup> Societal provenance is defined as being “the social circumstances that shape what information may be known, what may be recorded, and what may not, and how it may be recorded.” Tom Nesmith, “The Concept of Societal Provenance and the Records of Nineteenth-Century Aboriginal-European Relations in Western Canada: Implication for Archival Theory and Practice,” *Archival Science* 6/3 (2006). <http://www.springerlink.com.proxy1.lib.umanitoba.ca/content/u7436138x4381417/fulltext.html>, accessed 24 September 2010.

<sup>24</sup> Elaine Keillor, “Finding the Sounds of Canada’s Musical Past,” *Fontes Artis Musicae* 41 (1994), 27.

Mathieu family fonds consist of both “classical” composers and performers. Glenn Gould, undoubtedly one of the prize fonds for the division, was a “classical” performer. Only three listed are not: Oscar Peterson, Paul Bley, and Randy Bachman. The ratio that is presented on the home page for recent acquisitions is fairly reflective as well when one looks through the remaining 294 fonds titles which do not have an online description. The ratio that emerges is a 75:1 in favour of “classical” music. Thus, regardless of the presence of different functions in each of the collections, due to a narrow documentary universe defined by the Music Division, the records that have been historically acquired do not accurately reflect all of Canada’s diverse musicking. This failing is one that has been noted by Timothy Maloney of the Music Division at the National Library of Canada. He has observed that, “a weakness identified [in 1988], which I felt would require long-term attention, was the small number of archives from outside the realm of so-called ‘classical’ music.”<sup>25</sup>

A brief survey of other musically-oriented institutions across the country reveals a similar emphasis. This search was conducted online at the Archives Canada website and the Canadian Association of Music Libraries, Archives, and Documentation Centre (CAML) website. The former searched the music collections within archival institutions and the latter music libraries which also noted their archival holdings.

The CAML directory of institutions contains seventy-one entries; the information was compiled beginning in 1997 and were all current as of 1999. Although many of these institutions have not updated this directory since 1999, it still serves as an effective port of entry for many researchers, particularly those who are looking for archival

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<sup>25</sup> Timothy Maloney, “Takin’ Care of Business: Rock, Pop and Jazz at the NLC,” *National Library News* 31/10 (October 1999), 6.

material but who are more familiar with music libraries. Of the seventy-one institutions, thirty have the “archival material” section populated. Of these thirty institutions that note archival holdings, twenty are university-based. The university institutions who hold archival material on musicking have similarities worth summarizing.

Firstly, it was noted in 1986 that “Canadian academic libraries perhaps lack ‘fonds’ of their European counterparts. However, this has not prevented institutions from building up collections that now are of considerable import and significance.”<sup>26</sup> Within those twenty university libraries, twelve designate their material as fonds that were collected from individuals. Many of these are from former students and faculty. For example, the Marvin Duchow Music Library at McGill University notes that it has the papers of composers and former faculty members Julius Schloss, Kelsey Jones, and the papers from McGill’s retired Dean of Music Marvin Duchow.<sup>27</sup> The University of Toronto, one of the most prominent music schools in Canada, holds the papers of many of its music faculty, including John Beckwith, Talivaldis Kenin, and Edward Johnson. Overall, these collections of records contain all of the functions of musicking – creation, performance, administration, and review. They not only provide insight into the composer or musician’s professional life, but also provide evidence of their personal lives and their life within their culture (whether it be defined as geographic, ethnic, professional, and so on).

Beyond collections of composers and performers within university libraries, a second type of holding exists in Canadian music libraries. These holdings illustrate the

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<sup>26</sup> Alison Hall, “Music Libraries in Canadian Universities,” *Fontes Aires Musicae* 34 (1987), 235.

<sup>27</sup> CAML website, <http://www.yorku.ca/caml/dmcc/dmcc-results.asp>, accessed 15-28 December 2007. All of the following information taken from the CAML Directory was accessed from this site.

activities of the library and its parent institution. Six institutions house archival material of this nature. For example, the Canadian National Institute for the Blind has a collection which documents the history and development of the CNIB Music Library. These records contain, for the most part, records from the third function – administration.

Another type of institutional holding is recordings of performances, the second function. The Banff Centre for the Arts has an archival collection that includes over two thousand Banff Centre historic music concert performances. A similar example is that from The University of Alberta, which notes that it has tapes from the Department of Music's public performances from 1970 until the present. But this type of material, recordings of public performances, is not considered archival by all institutions listed on the CAML website. Brandon University notes that it does not have any archival material, yet they do list under "concert programs" over four hundred cassettes, thirty videos, and forty reels of tape. An in-person visit to the university quickly confirms that these are recordings of concert programs from student and faculty recitals at the university.

The ten institutions that are not university-based are a mixture of public libraries and private libraries, for example, The Toronto Public Library and the Canadian Broadcasting Corporation's many libraries throughout the country. These institutions house a combination of individual and organizational records.

This brief survey of the CAML Directory of Music Collections in Canada reveals a number of things. Firstly, the materials that are being acquired are closely aligned to the library itself or its parent institution. They are the materials of composers and faculty associated with the university music libraries or they are records that the parent institution created. Secondly, there is not an established definition of what is considered

archival, as the Brandon University example demonstrates, and so musicking material may well be invisible in various finding aids and online databases. Thirdly, because of the nature of the libraries, they are collecting only a small percentage of the musical activities of the nation; the majority of the institutions that have collected archival material are university-based. As university music schools have traditionally only offered training in “classical” music, and are only within the last five to ten years offering training and study of other musical genres, the archival holdings in these institutions heavily reflect the “classical” area of musical activity in the country. The non-university-based archives, such as CBC Libraries, Royal Conservatory of Music, and the Toronto Public Library are the minority and even these institutions, due to their current or recent past mandates, lean towards “classical” material.

But it is not the role or intention of these organizations to provide a balanced archive, effectively define archival material, or even veer from their institutions musical mandates. These libraries have acquired materials that they have deemed necessary and valuable according their own institution’s curriculum or mandate. Their acquisitions reflect those teaching and research priorities. As priorities shift in the future, some of these collections may begin to change their balance as well. The goal of a documentation strategy is not to change collecting institutions’ mandates, which exist for various good reasons, but to spot the gaps so occasioned against the broad functional and documentary universe, and then determine which other institutions may be able to help in filling these gaps.

With that most basic overview of the national archival institutions approach to music-based records, attention will be shifted to the other archival repositories across the

country, that may hold various musicking records, but do not indicate that it is a focal point of their collecting mandate. Most institutions today are a part of the Canadian Archival Information Network. This network was developed in 2001 and is now known as ArchivesCanada. It is designed to provide online access to fonds-level descriptions in over 800 archival institutions across the country. An initial search of the network using the term “music” produced results which were too great in number to be effective. But this type of general search did reveal that there are an extremely high number of individual-based fonds, some which are well-known musicians and composers, and others which simply have something that refers to music within their papers. This type of acquisition is similar to that of the Music Division.

In order to gain perspective on acquisition from another angle, a search via “provenance browse” using “music?” as the search word, was done. This query provided 119 results and of these results, 112 were music organizations’ papers, which due to the nature of the search, was to be expected as many organizations would have “music” in their title, but musical groups or individuals will rarely have the word “music” in their name. But as the previous examples have already provided some context for the types of individuals papers that have been collected, an organizational search will provide sufficient evidence for this generalized overview of the nation’s musicking collections.

The organization-based collections tend to include mostly the second and third functions – performance and administration. For example, hits included the Canadian Music Council fonds, Taber Kiwanis Music Festival Committee fonds, Red Deer Chamber Music Society fonds, Music Coterie fonds, Edmonton Chamber Music Society fonds, Banff Centre Music and Sound fonds, Alberta Registered Music Teachers'



Association, Elizabethan Music Society of Regina fonds, and the University of Manitoba School of Music fonds. These collections hold performance and administrative information, often including accounting records and concert programs.

Records of composers and musicians are also flagged, but interestingly, so are those collections where music may not be the record creator's main function, but it is incorporated into their fonds. For example, the Donald Scott George Calder fonds at the Saskatchewan Archives Board consists of manuscripts, programmes, notebooks, correspondence, and publications that relate to Calder's life as an avid military historian, educator, as well his activity as a vocalist in numerous choirs.

Overall, there are a number of conclusions that can be drawn from these surveys. Firstly, the standard that the National Library of Canada set did influence the rest of the Canadian music library community; it intentionally established itself as a one-stop shop. By positioning itself as the national collector of personal papers, university music libraries followed suit. But the libraries' association with the archival holdings is often limited to the material that the music school created, whether it was concert records or composer papers. The external papers collected from other musical organizations or individuals is listed only in the archival institutions' descriptions and not mentioned in those of the music libraries. For example, the Wilfrid Laurier University library notes only one fonds related to music, that of prominent contralto Maureen Forrester. But the Archives and Special Collections of the university identify other collections that include musicking records, including the Eugene Kash fonds. Kash was a violinist, conductor, and, coincidentally, married to Forrester. The Kitchener-Waterloo Community-Concert Association contains records of their concerts and administrative activities. The

Nathanael Spady fonds contains musical works created and collected by Spady, a musician and composer. The “one stop” concept may be ideal, but in institutions like universities, where interests overlap and communication does not naturally move laterally, communication between the various libraries and the archives is reduced.

A second observation lies in the archives-library divide. Traditionally unpublished material is deposited in archives, published sources in libraries. Unfortunately, this traditional view is only appropriate for mid- to large-sized publications, whether they be audio recordings or notated scores. The “final product” for musicians and music companies whose distribution is small needs to be considered by the archival institution. This is particularly true within the Canadian context where, in 2000, more than 50 percent of the music production companies generate less than \$50,000 a year in revenue. These companies have small distribution, are increasingly digital-based, and likely do not have their “products” being distributed (or collected) by libraries. Legal deposit, the requirement for Canadian publishers to send two copies of all books, video records, and one copy of musical sound records to Library and Archives Canada, has been in existence since 1969, but it is believed that no more than 50 percent of all music published annually is sent to LAC.<sup>28</sup> Provincially, legal deposit has also been instituted but is often limited to books only, as is the case in Manitoba. Thus, only half of the final or “published” recordings that are being produced are being deposited in libraries, and almost none are collected by archives.

Further, the divide between published and unpublished, library and archive, is one that has been eroding. Evidence of this is the merging of the National Library of Canada

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<sup>28</sup> Villeneuve Media Technologies Inc for The Audio-Visual Preservation Trust, *Canadian Music Archive Study* (Ottawa: Canadian Heritage, 2004), 11.

and the National Archives of Canada in 2004 to form the current Library and Archives Canada. “Archivists need to realize that appraisal is part of a larger process of building public memory and a process connecting to other societal events related to the past.”<sup>29</sup> But that building public memory requires more than just a desire to acquire records of value; that goal may now in turn require more than one institution to achieve. The actions of the national library and archival institutions in their merger serve as an indication that the collaboration of these institutions in other jurisdictions may be the best way, particularly for private and personal records, to ensure that records with “heritage value” are appraised appropriately, adequately acquired, and well preserved, thereby ensuring that music is not just reduced to “entertainment,” but seen and valued as part of collective memory and historical identity.<sup>30</sup> This merged perspective also reflects a new digital reality, where small “indie” bands and solo artists may not create or publish any physical “product,” but rather post their music online for purchase or free download. Their postings also include a great deal of information about the musician’s touring schedule, concert and fan reviews, biographies, reflections on the creation or meaning of the music (what used to be “liner notes” in albums and CDs), production processes, photographs, video of concerts, and much more. In this world of combined “product” and “process,” what is library and what is archives? Does it matter, when it is all part of the broader documentary heritage of musicking?

The third observation relates to the genres of music. This touches upon an area of the appraisal strategies that are the most difficult to define. When documenting an aspect of life, to what extent do we attempt to incorporate all of its activities? In the

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<sup>29</sup> Cox, *No Innocent Deposits*, 40-41.

<sup>30</sup> Roeder, “Art and Digital Records,” 162.

case of music, although much has been collected, there seems to be many gaps. Traditional, folk, soundscape, rock, punk, and jazz music, to name but a few genres, are in the minority, if present at all. As well, although the national and university-based organizations are well represented, the community-based organizations or venues do not appear within these initial surveys. This trend does seem to be changing. As new records are acquired and described, greater variety in the genres that are represented are beginning show. For example, the Bruce Fairburn fonds at Library and Archives Canada was acquired in 1997 by the National Archives of Canada. Fairburn was a rock musician and producer, who worked with many of Canada's foremost musicians. Included in the fonds are correspondence, contracts, scores, parts, lyrics, promotional documents, financial records, notes, forms, press clippings, photographs, and sound recordings, essentially, every function of musicking. Another recent acquisition by LAC is the Gino Empry fonds. Empry was a publicist for both actors and musicians and his fonds includes client files for musicians spanning across many genres and levels of success.

This basic overview of the national scene reveals that a national acquisition strategy was articulated by Kallmann in the 1970s, which influenced not only the national institution but also the regional and provincial institutions for many years. In retrospect, it seems apparent that that strategy has not provided balanced documentation of musicking in Canada, but it also appears that changes to acquisition are starting to occur.

## Chapter Five: Musicking Records in Manitoba

*“Growing up in a prairie town...Not much to do so you start a band,  
and soon you’ve gone as far as you can...”<sup>1</sup>*

Throughout the province, Manitobans are musicking. Every style and genre can be found alive and well in the homes, community halls, clubs, outdoor festivals, and concert halls. “Manitoba is known internationally for producing ground-breaking artists and music companies,”<sup>2</sup> and the long list of international singers, songwriters, musicians, and composers who originated from Manitoba attest to this claim. Neil Young, Randy Bachman, Burton Cummings, Chantal Kreviazuk, Amanda Stott, James Ehnes, Steve Bell, Bif Naked, Heather Bishop, Lenny Breau, Tom Cochrane, Crash Test Dummies, Doc Walker, Fresh IE, Harlequin, Tom Jackson, Joel Kroeker, Daniel Lavoie, Loreena McKennitt, Big Dave McLean, Holly McNarland, Mae Moore, Rick Neufeld, Fred Penner, Remy Shand, Al Simmons, Ray St. Germain, Wailin’ Jennys, The Watchmen,

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<sup>1</sup> Randy Bachman, “Prairie Town,” *Any Road* (Guitar Recordings, 1993).

<sup>2</sup> John Kendle, “Government of Canada and Province of Manitoba in Manitoba’s Music Industry” *Manitoba News Release*, 6 April 2010.

and The Weakerthans are just some of the more recognizable musicians from the province.<sup>3</sup>

A 2009 publication notes that “Winnipeg is home to 12% of [Canada's] musicians...even though it makes up just 2.25% of the country's population.”<sup>4</sup> Each of these artistic creators adds to the culture of the province, reflects that culture, and assists in telling the stories of the people and experience of the province. In order to foster the creative spirit of these musicians and nurture its development educational facilities, concert organizations, recording studios, music stores, and other musical institutions are vital to ensure that these musicians develop and are heard. It is not just the “public face” of the music that adds to the culture, but rather it is the very act of making the music that creates the stories and experiences of the province.

This chapter will explore the current state of musicking archives in Manitoba. This step, to investigate the extent to which archival institutions have archived a particular phenomenon, falls in line with both the Minnesota Method and documentation strategy outlined in Chapter Two. In other words, it is necessary to know what has been collected and what has not before establishing a strategy for future appraisal and acquisition. As seen in the previous chapter, there has been a general tendency across Canada, and nationally at Library and Archives Canada, towards acquiring musicking records of certain genres – namely, classical music. What was not extensively explored in Chapter Four was whether or not the records acquired adequately document the four

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<sup>3</sup> John Einarson, *Made in Manitoba: A Musical Legacy* (Winnipeg: Great Plains Publications, 2005), v.

<sup>4</sup> Richard Florida, *Who's Your City?: How the Creative Economy Is Making Where to Live the Most Important Decision of Your Life* (New York: Random House, 2008), 120, as quoted on the University of Manitoba Marcel A. Desautels School of Music website, [http://www.umanitoba.ca/faculties/music/future/future\\_students.html](http://www.umanitoba.ca/faculties/music/future/future_students.html), accessed 19 May 2010.

functions of musicking identified in Chapter Three. That is the primary intent of this chapter. A secondary goal of this chapter is to note whether the records that have been acquired cover the full extent of Manitoba's musicking.

To achieve this goal, the holdings of five archival institutions were examined in some detail: the University of Manitoba Archives and Special Collections; the Archives of Manitoba; United Church of Canada (UCC) Manitoba and Northwestern Ontario Branch archives; Oseredok, the Ukrainian Cultural and Education Centre; and le Centre du patrimoine de la Société historique de Saint-Boniface. These five provide representation of, respectively, a university, government, religious, cultural, and ethnic archival institution. Taken together, they offer a cross-section of potential record creators within the province of Manitoba. Although not all groups are represented, this analysis provides a starting point from which other studies can address those groups that are not addressed within these pages. With each, all relevant finding aids were surveyed to identify musicking-related fonds. The University of Manitoba, Archives of Manitoba, Oseredok, and the Centre du patrimoine finding aids were examined in person and via their self-maintained websites, whereas the UCC archives was examined via the Manitoba Archival Information Network (MAIN), an online platform which consolidates many archival institutions finding aids into one database.

The following will provide a brief outline of each archival institution's history and mandate, summarize the holdings they have that relate to musicking, and provide an analysis about the functions of musicking that are represented in the collections. This outline, summary, and analysis will occur by institution and then by function. Not all collections will be described in each function description for each

institution.<sup>5</sup> Addressing the functions within the context of their institutions, rather than addressing functions regardless of the institution, was an intentional choice. Although similar examples of each function may be found at every institution, overall it is important to analyze the fonds and the functions in relation to the institutional mandates. Following this institution-by-institution analysis, some conclusions will then be made concerning the province's strengths and weaknesses in archiving musicking.

The first archival institution to be addressed is the University of Manitoba Archives and Special Collections (UMA). It was established in 1978 to “acquire, catalogue and preserve university records and special research collections which further the educational aims of the University of Manitoba, and to promote and provide wide access to them.”<sup>6</sup> Beyond the records of the University of Manitoba, UMA focuses on records related to the agricultural experience, manuscripts of prairie writers, psychic research, and rare books in the various areas including western Canadiana, spiritualism, and early Native language syllabics.

The records at the University of Manitoba Archives are divided by university records and private records. Of the records that were created by a university department or organization, there are only two relevant to musicking in the archival holdings. The “Glee Club fonds” is a small collection (2 centimetres) which includes programs, photographs, and news clippings of the University of Manitoba Glee Club from 1929 until 1941.<sup>7</sup> Thus the third and fourth functions, administrative records and reviews, are

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<sup>5</sup> For a more detailed synopsis of the institution, the fonds, and the functions present, see the Appendix of this thesis.

<sup>6</sup> University of Manitoba, Archives and Special Collections, [www.umanitoba.ca/libraries/units/archives/](http://www.umanitoba.ca/libraries/units/archives/), accessed 9 April 2010.

<sup>7</sup> Glee Club fonds finding aid, [www.umanitoba.ca/libraries/units/archives/collections/rad/glee\\_club.html](http://www.umanitoba.ca/libraries/units/archives/collections/rad/glee_club.html), accessed 9 April 2010.



featured in the Glee Club fonds, showing its existence and its general reception in the community.

The second university collection is that of the University of Manitoba Marcel A. Desautels Faculty of Music, previously known as the School of Music. The School of Music fonds contains budget records, committee and council records, registrations, correspondence, and applications. Among the archival holdings from that faculty are administrative records covering the school and its preparatory division, student and faculty recital recordings dating from 1972 to 1985, and a set of scrapbooks chronicling some of the activities of the school from the 1940s into the 1970s.<sup>8</sup>

The student and faculty recordings are tied to the University of Manitoba Libraries. As the survey of the Canadian scene in Chapter Four revealed, many university music school libraries have archival material. This is true for the Eckhardt-Gramatté Music Library located in the Marcel A. Desautels Faculty of Music at the University of Manitoba. The role of the library is to support “music teaching and research at the University of Manitoba”<sup>9</sup> and thus includes some archival material.

The library has a list of the recordings from 1972 to 1985 that are now housed at the university archives and maintains the recital programs and recordings from 1985 until the present. Housed on reel-to-reel tape, audio cassettes, and compact discs, they document thousands of performances of young artists, composers, faculty members, and

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<sup>8</sup> As of 19 May 2010, the School of Music fonds had not been described. Details about the records were derived from Richard E. Bennett, Michael G. Moosberger, Geraldine Alton Harris, and Paul Panchyshyn, *A Guide to the Major Holdings of the Department of Archives and Special Collections, The University of Manitoba Libraries* (Winnipeg: University of Manitoba Libraries, 1993), 113; University of Manitoba Archives and Special Collections, School of Music inventory list.

<sup>9</sup> Eckhardt-Gramatté Music Library, <http://umanitoba.ca/libraries/units/music/index.html>, accessed on 9 May 2010.

visiting musicians. The changing values and musical priorities of the Faculty are revealed within these recordings, and the programs serve as a finding aid to the performances themselves.

The University of Manitoba's private archival records contain a number of collections that relate to musicking. These range from records created by music teachers, music organizations, composers, and performers. Musicals such as *Strike: The Musical* and *You Can't Beat Fun* are represented, as are productions of the Prairie Theatre Exchange and the Winnipeg Music Festival. Among the twenty-nine different sets of records, the first function, creation, appears six times. Victor S. Cowie's fonds contains records of creation. He was the librettist for three musical plays and his records include handwritten drafts of the musicals *The Magic Trumpet*, *Reginald the Robot*, and *The Cure of Ponsonby Hall*.<sup>10</sup>

The second function, the music itself, as performed and recorded, appears nine times. For example the William Wsiaki fonds contains audiocassettes of the Koshetz Choir and the Students' Choir of Vladimir's College. Catherine Thexton's fonds, which documents her recording of bird songs, includes her personal recordings, her professional recordings, and recordings by other people.<sup>11</sup>

The third function, the business of music, and the fourth function, review and societal reception, are both found in the Oscar Brand fonds. Brand was a folk singer, children's singer, and radio host. His records include playscripts with musical

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<sup>10</sup> Victor S. Cowie finding aid.  
<http://www.umanitoba.ca/libraries/units/archives/collections/rad/cowie.html>, accessed 26 May 2010.

<sup>11</sup> Catherine Thexton finding aid,  
<http://www.umanitoba.ca/libraries/units/archives/collections/rad/thexton.html>, accessed 26 May 2010.

arrangements, tapes, musical scores, and recordings of his work – the second function.

The fonds also consists of playbills, brochures, announcements of programs, and publicity clippings – the third and fourth functions.<sup>12</sup>

There are two fonds that contain all four functions: *You Can't Beat Fun* fonds and the Klymkiw family fonds. The *You Can't Beat Fun* fonds are records related to the musical of the same name. It was written in 1939 by Sam Seetner, who at the time was a 19-year-old pianist and student in the Faculty of Science at the University of Manitoba. The production was staged at the Civic Auditorium in 1940 with the help of over 40 music students, including Monty Hall. The musical tells the story of four college students and their first year at a university that has Love, Rhythm, Home Economics, and Hotcha! as its only faculties. The production was revived in 2002, at the Walker Theatre (now known as the Burton Cummings Theatre) as part of the 125<sup>th</sup> anniversary celebration of the University of Manitoba. Included in the fonds is evidence of musical creation and production, function one, in the original arrangements and manuscripts and lyric sheets. Function two, of actual music performance or final score, is represented with the videocassette recordings of the 2002 performance and the finalized orchestrations and libretto. Function three is represented by programs, posters, promotion sheets, and a letter registering the copyright of the musical with the Library of Congress. Finally, the fourth function, the societal or public reception, is embodied in both the 1940 and the 2002 reviews in the local newspapers.

Although this collection of records is not overly extensive at 34 centimetres and two video cassettes, it does provide documentation of the act of creation, the product

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<sup>12</sup> Oscar Brand finding aid, University of Manitoba Archives and Special Collections. <http://www.umanitoba.ca/libraries/units/archives/collections/rad/brand.html>, accessed 25 May 2010.

itself, the work that went into creating that final product, and how that product was received. Within these few records, a clear understanding of this one musical event in 1940 emerges, as does all the work and players that were required to create the evening. The fact that the production was restaged in 2002 certainly adds to the interest of the musical and likely gave the impetus to have the original records donated in 2003.<sup>13</sup>

The Klymkiw family fonds mainly feature the records of Walter Klymkiw. Klymkiw was a conductor and teacher in Winnipeg. He conducted the Olexander Koshetz Choir (which was originally called the Ukrainian National Federation Choir). Upon his retirement from teaching, he was able to dedicate more time to conducting. With the choir he travelled, made seventeen recordings, and actively promoted Ukrainian music. The records consist of documents that span his family's life and as such, only some relate to music. Those records do, however, include aspects of all four functions of musicking. These records consist of, but are not limited to, scores and sheet music with his annotations, music notes, personal notes on singing and teaching techniques; recordings of the choir and a publication of his arrangements of Ukrainian folk songs for the choir (which is actually housed in the Slavic Collection of the University of Manitoba Libraries but cross-referenced in the archival collection); the administrative records of the Olexander Koshetz Choir, programs, and publicity; and notes and reviews from his own concerts as well as that of other concerts.

The Archives of Manitoba (AM) was the second institution surveyed. The collecting of private-sector archival material had been a part of the Legislative Library since the late 1800s, although only by the 1950s was a professional archivist position

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<sup>13</sup> *You Can't Beat Fun* fonds finding aid, <http://www.umanitoba.ca/libraries/units/archives/collections/rad/ycbf.html>, accessed 10 May 2010.

staffed and by 1955 an inventory of the holdings published.<sup>14</sup> In the 1980s, the AM established a government recordkeeping program and is currently mandated to preserve “the archival records of the government and its agencies, the courts and the legislature. The legislation provides for the acquisition of archival records of organizations and individuals in the Manitoba private sector and local public bodies” and the AM is also the repository of the world-renowned Hudson's Bay Company Archives.<sup>15</sup> According to this broad mandate, therefore, archival musicking records are obtained from both public and private sources. The public records related to musicking have been acquired under records schedules, meaning that government offices have identified their recordkeeping requirements in terms of length of time the records are needed for active operations and thus are able to routinely transfer the records that are no longer required to the AM, if archivists have appraised them as having permanent archival value.

Government records were searched primarily via Keystone, the Archives of Manitoba online database. Although not all of the government’s archival records are searchable from this database, the records of these departments that oversee any type of cultural production in the province have been put into the system and are thus searchable. Departments and government organizations that document musicking include the Department of Culture, Heritage and Tourism, Department of Education, Manitoba Centennial Centre Corporation, Le Centre culturel franco-manitobain, the Manitoba Arts Council, and Manitoba Film and Music.

As of 2010 the central government department that oversees cultural affairs in Manitoba is Culture, Heritage and Tourism (CHT). This department has experienced

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<sup>14</sup> *Public Archives of Manitoba, Preliminary Inventory* (Winnipeg: Provincial Library, 1955).

<sup>15</sup> Archives of Manitoba website, <http://www.gov.mb.ca/chc/archives/hbca/about.html>, accessed 25 May 2010.

many organizational and name changes throughout the years, but the records of archival value can be traced back to the 1950s. Records related to the development of cultural spaces, such as the Centennial Concert Hall, special events, such as Manitoba Day and various festivals, and the cultural granting bodies such as the Manitoba Arts Council, are all included in the Minister's and Deputy Minister's files for this department and its successors. These records are administrative and document the cultural priorities of the provincial government. For example, the office files of the Deputy Minister include records relating to the Manitoba Conservatory of Music and Arts, the Men's Music Club, and the International Music Camp.<sup>16</sup>

The Department of Education records contain files that relate to the teaching of music in the school systems across the province. Similar to the records of the CHT, the Education records relating to music are among the Minister's and Deputy Minister's files, and thus often relate to overall policy and curriculum development. For example, the Deputy Minister of Education office files contains files with titles such as "Music curriculum," "Music," "Music – Curriculum Development," and "Curriculum Services – Music."<sup>17</sup> An interesting series of records from the Department of Education is the "Instructional Resources Branch television, film, and radio scripts, requisitions, and correspondence." This series contains records that relate to a number of topics, including productions that students would have seen, relating to such musical topics as "Listening to Music – Radio," "Folk Instruments," "Clap, Listen and Sing," "Let's Sing Together," and "Primary Music," to name but a few.

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<sup>16</sup> "Deputy Minister of Culture, Heritage and Tourism office files (CH 0003A)," Archives of Manitoba finding aid, <http://pam.minisisinc.com/pam/search.htm>, accessed 1 July 2010.

<sup>17</sup> "Deputy Minister of Education office files (E 0003)," Archives of Manitoba finding aid, <http://pam.minisisinc.com/pam/search.htm>, accessed 1 July 2010.

Other records that come into the Archives of Manitoba via government records schedules are those of crown corporations, such as the Manitoba Centennial Centre Corporation. This corporation is responsible for the Centennial Concert Hall, among other cultural institutions including the Manitoba Theatre Centre, the Manitoba Museum, and ArtSpace. The corporation is mandated “to provide Manitobans with a vital and living place for the creation and enjoyment of artistic and cultural entertainment.”<sup>18</sup> Through its project files and administration files, the events that have occurred at Winnipeg’s main concert hall are documented through such records as its project files, administration files, and financial files. These records provide detail into the administrative and financial aspects of these productions.

Le Centre culturel franco-manitobain is another crown corporation of the Province of Manitoba. Established in 1972, the centre presents, promotes, and sponsors cultural and artistic activities in the French language for all Manitobans. Among many activities it houses L’Alliance Chorale Manitoba, La Chorale des Intrépides, Le 100 Nons Inc., as well as featuring jazz weekly, a festival dedicated to Francophone music from across the country, the Festival du Voyageur which among its many activities including musical performances, hosts Fête de la Musique, and L’Ensemble folklorique de la Rivière-Rouge.<sup>19</sup> The records relating to this very active corporation include project files and office files which document the administration and delivery of their performing arts projects.<sup>20</sup>

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<sup>18</sup> “Manitoba Centennial Centre Corporation,” finding aid at the Archives of Manitoba. <http://pam.minisisinc.com/pam/search.htm>, accessed 25 May 2010.

<sup>19</sup> Centre culturel franco-manitobain, [www.ccfm.mb.ca](http://www.ccfm.mb.ca), accessed 25 May 2010.

<sup>20</sup> “Le Centre culturel franco-manitobain,” finding aid at the Archives of Manitoba.

Manitoba Film and Music, also known as the Manitoba Film and Sound Recording Development Corporation, is a statutory corporation funded by the Department of Culture, Heritage and Tourism, and works to “create, stimulate, employ and invest in Manitoba by developing and promoting Manitoba companies, producing, distributing marketing film, television, video and music recording projects, as well as to promote Manitoba as a film location for off-shore production companies.”<sup>21</sup> Its archival records currently include film project files, sound project files, and project files. The film and sound project files are textual records that include resumes, cost reports, invoices, and correspondence – in other words function three. The project files consist of 55 cubic feet of films, videos, and sound recordings that were received by the office between 1985 and 1993 as part of the artists’ contract. Musicians such as Fred Penner, The Weakerthans, Amanda Stott, and Randy Bachman are among the many musicians that have their works reflected in the records of the corporation.

Another legislated arm of the provincial government is the Manitoba Arts Council (MAC), that is legislated to “promote, preserve, and support the arts as central to the quality of life of all the people of Manitoba.”<sup>22</sup> They fulfil this mandate by granting awards to artistic ventures in the areas of music, dance, theatre, literature, and visual arts. The MAC’s records, which have also been acquired via schedule, include program files, council minutes, financial files, committee notes, and issue and policy files. In essence, these types of records document the projects the council has funded, the reasons for the funding, and the financial and policy decisions behind the awards.<sup>23</sup>

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<sup>21</sup> Manitoba Film & Music, [www.mbfilmmusic.ca](http://www.mbfilmmusic.ca), accessed 25 May 2010.

<sup>22</sup> Manitoba Arts Council, [www.artscouncil.mb.ca/english/index.html](http://www.artscouncil.mb.ca/english/index.html), accessed 25 May 2010.

<sup>23</sup> “Manitoba Arts Council,” <http://pam.minisisinc.com/pam/search.htm>, Archives of Manitoba finding aid, accessed 20 July 2010.



Overall the records from the government departments, crown corporations, and granting bodies primarily document the third function of musicking – administration. However, these administration records used in conjunction with some of the particular arts organizations can be combined to provide illustration of the fourth function, review. For example, the declined grant and bursary applications and newspaper clippings about a particular arts group that are preserved in the Manitoba Arts Council fonds may be compared to that of the administration records and newspaper clippings of the arts group fonds. This comparison potentially brings light to how the group viewed themselves versus how the granting body (an extension of the public) viewed them.

Records from the private sector are also available at the Archives of Manitoba. “Records of individuals, organizations and community groups in Manitoba... ensure that a primary record of the province’s history will be available for current and future generations.”<sup>24</sup> To obtain information on musicking records, the finding aids for private records were surveyed. Collectively these records reflect the full array of musicking functions.

There are two organizations that have records related to creation, the first function, within their fonds. The Canadian Broadcasting Corporation (CBC) fonds has evidence of its decisions related to recording and concert production<sup>25</sup> and The Winnipeg Symphony Orchestra Players Committee includes information related to the interaction of the Players Committee with the Winnipeg Symphony Orchestra, evaluation sheets, and various plans and projects of the committee.

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<sup>24</sup> Archives of Manitoba, [www.gov.mb.ca/chc/archives/about.html](http://www.gov.mb.ca/chc/archives/about.html), accessed 25 May 2010.

<sup>25</sup> “Canadian Broadcasting Corporation fonds,” finding aid at the Archives of Manitoba.

Among the records of individual artists, the process of creation is found four times. The records of Casimir Carter include his rough drafts and working papers related to his entries for the *Encyclopedia of Music in Canada*. As the dance critic for the *Winnipeg Free Press* and familiar with many prominent musicians, he became the author of many of the entries into the encyclopedia that related to Manitoba musicking.

The records of Sophie-Carmen Eckhardt-Gramatté have a considerable number of journals, diaries, and musical sketches and musical drafts that fall into this first function of creation. A dedicated record keeper of her life, she wrote daily in her journal and often included musical ideas in these entries, and her view of herself as a composer and musician. Her musical sketches and drafts were kept and show the evolution of her pieces as they went through her own editing process, edits with copyists, and even her published material includes edits that she made after they were publicly available. Although many of her compositions were published in her lifetime or posthumously, some have never been published as they are just sketches of a piece or because they were still in the editing process when she passed away. Her husband, Ferdinand Eckhardt, worked to catalogue both the published and the unpublished material and as a result these pieces provide a glimpse into her creative process.<sup>26</sup>

The second function, performance, is well represented in the Archives of Manitoba's private-sector holdings. Many of the collections have video or audio recordings of the musical groups, and almost every fonds includes concert programs. For example, the Gene Shelley collection includes 27 recordings of live jazz performances recorded mainly at the Playhouse Theatre and Dominion Theatre in Winnipeg between

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<sup>26</sup> "Sophie-Carmen Eckhardt-Gramatté and Ferdinand Eckhardt fonds," finding aid at the Archives of Manitoba.

1949 and 1952. Included in this collection are three recordings of a jam session at Smitty's Yacht Club which features members of the Count Basie band, who had been traveling through Winnipeg.<sup>27</sup> Another set of records that relates to performance is that of William D. Thompson. This is a small collection of original music by Thompson or that was sent to Thompson. These pieces, which include "Song of Canada," "Awake My Soul," and "Woodland Whispers," are manuscripts with notes on the front to Thompson if written by others.<sup>28</sup> There are also a number of single items that have been donated to the Archives of Manitoba over the years, such as single concert programmes which, when taken in their entirety, provide a glimpse into organized social life and concert production.

The third function, the business of musicking, is represented in every set of organizational records. The Winnipeg Folk Festival fonds includes their incorporation papers, by-laws, correspondence, programs, brochures, handouts, media kits, posters, flyers, financial statements and information about the site they occupy at Bird's Hill Park the second weekend of every July for their festival.<sup>29</sup> The records of the West End Cultural Centre do not include those created in daily administrative tasks, but the fonds does contain advertising through posters, handbills, calendars of events, and newsletters. From these finalized products, one gains an understanding of who was performing, from where the funding was derived from, and the priorities of the centre.<sup>30</sup> The Celebrity Concert Series, a prominent concert organization that brought in national and international performers from 1927 until 1968, has a wide variety of records that span the

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<sup>27</sup> "Gene Shelley collection," Archives of Manitoba finding aid.

<sup>28</sup> "William D. Thompson fonds," Archives of Manitoba finding aid.

<sup>29</sup> "Winnipeg Folk Festival fonds," Archives of Manitoba finding aid.

<sup>30</sup> "West End Cultural Centre fonds," Archives of Manitoba finding aid, <http://pam.minisisinc.com/pam/search.htm>, accessed 26 May 2010.

functions, including notebooks filled with artist's fees and bookings.<sup>31</sup> The Manitoba Old Tyme and Bluegrass Society fonds includes a complete run of their newsletter "The Dill Pickle Rag."<sup>32</sup>

Among the personal papers there are also a number of collections that do include this third function, although not all. One set of records that does is that of Frank Dojacek. Dojacek immigrated to Winnipeg in 1903 and by 1906 had opened a bookstore that catered to Ukrainian, German, and Slovak immigrants. Over the years his business expanded to include the Winnipeg Music Supply Company, Book and Music Store, Polish Book and Music Store, German Book and Music Store, and several such chains across Western Canada. The fonds consists of, among other things, business records and catalogues from his music stores.<sup>33</sup>

The fourth function is quite well represented by the Archives of Manitoba's private-records collections. For example, the Orpheum Theatre records consist of two scrapbooks which contain newspaper and magazine clippings that document the performances at the theatre as well as reviews of the shows.<sup>34</sup> The Celebrity Concert Series fonds has 43 scrapbooks documenting their performances.<sup>35</sup> Another example is that of the Junior Musical Club of Winnipeg which also scrapbooked their performances and the media attention the group received.<sup>36</sup>

Within the personal papers the same type of self-memorializing occurs, but a less intentional form of review also sometimes occurs. Peter Zvankin was a Winnipeg textile

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<sup>31</sup> "Celebrity Concert Series fonds," Archives of Manitoba finding aid.

<sup>32</sup> "Manitoba Old Tyme and Bluegrass Society fonds," Archives of Manitoba finding aid.

<sup>33</sup> "Frank Dojacek fonds," Archives of Manitoba finding aid.

<sup>34</sup> "Orpheum Theatre fonds," Archives of Manitoba finding aid.

<sup>35</sup> "Celebrity Concert Series fonds" finding aid at the Archives of Manitoba.

<sup>36</sup> "Junior Musical Club fonds," Archives of Manitoba finding aid.

dealer who was a bit of a public crusader as well as a composer of songs and pieces for violin and piano. His files illustrate his views about many things, including his own music. A file, entitled “Local composer honours President Truman,” includes a newspaper clipping about a piece Zvankin wrote for Truman as well as a three-panelled framed photograph of the piece – its front cover, dedication page, and single sheet of music.<sup>37</sup> This type of care to document his music and its reception shows the pride he had in his skill and his ability to have his music heard. Another set of correspondence is that of John James Moncrieff (1867-1939). A newspaper writer and musician, Moncrieff’s fonds includes incoming correspondence that deals with a variety of subjects, including his own singing, his work as a performer and a teacher, and various choirs that were active during his life including the Men’s Musical Club and the Oratorio Society.<sup>38</sup>

The records of private individuals and organizations reveal a fairly diverse distribution across the different functions. Although the first and fourth functions are not represented as much, the second and third functions appear in nearly every single fonds that boasts musicking records.

The Hudson’s Bay Company was not directly involved in much musicking, although as time went on it did have company choirs and its employees were often accomplished musicians. Evidence of musicking in early Manitoba can be found incidentally in post journals and private records of employees found at the Hudson’s Bay Company Archives, in articles in *The Beaver*, and in business records. For example, the journal of Ross Cox, which was written in 1817 as he was travelling from Fort George to

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<sup>37</sup> “Peter Zvankin fonds,” Archives of Manitoba finding aid.

<sup>38</sup> “John James Moncrieff,” Archives of Manitoba finding aid.

Fort William, contains lyrics of songs.<sup>39</sup> The “Commissions of goods to servants” volumes, which date from 1787 to 1897, provide a list of the goods requested by HBC servants, including items such as hats, shirts, dishes, and musical instruments.<sup>40</sup> But due to the ancillary nature of these accounts, it is difficult to place a musicking function around these records, as they have taken on, in many cases, a value beyond what was intended in their creation.

The Oseredok Archives and Museum is a part of the Ukrainian Cultural and Educational Centre and is mandated to collect and preserve materials related to the cultural and ethnic heritage of Ukrainians in Canada. They achieve this goal with an archives, museum, library, and art gallery. They collect and preserve materials and artefacts, including documents, maps, rare books, films, photographs, items of folk art, pioneers' tools, musical instruments, and regional folk costumes.

The Oseredok’s descriptions are based on a 1998 summary of their collections and include thirteen collections with musicking records. Twelve fonds are from individuals who were classically trained and became prominent members of the Ukrainian musical community in Manitoba, if not the musical community in general. Four of the collections include records dealing with the creation of music, function one. Paul Macenko’s fonds contains multiple forms of his creative musings. Macenko was a writer, journalist, and music arranger and composer. His written words tended to focus on cultural and social topics, including music. The music he wrote and arranged was both sacred and secular in nature, written for church services and folk choirs. The

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<sup>39</sup> “ Ross Cox fonds,” Archives of Manitoba finding aid, <http://pam.minisisinc.com/pam/search.htm>, last accessed 23 July 2010.

<sup>40</sup> “Commissions of goods to servants,” Hudson’s Bay Company Archives, Archives of Manitoba finding aid.

records that document his creative process include biographical and autobiographical material; notes from his schooling; manuscripts of his articles, essays, and reviews; and manuscripts of his original music and transcriptions.<sup>41</sup>

Every musicking-related fonds at Oseredok, save one, has records that fall under the second function. Records of published music, recordings, and programmes from performances fill these fonds. An excellent example is the Eugene Turula fonds. His fonds includes arrangements, transcriptions and compositions by Turula and materials for music students which includes operettas; and original works for violin, piano, and chorus, including carols, dance, war and historical songs.<sup>42</sup>

The third function, administrative records, is one that is not at the forefront of the records at Oseredok. Whether it is because the majority of the fonds are of individuals and perhaps they did not see the administration of their musickings to be of import, or whether time has weaned that material out is unknown. What is interesting is that the best illustration of this function is found in the Winnipeg Music Supply Limited fonds and the Walter Klymkiw fonds. The Winnipeg Music Supply Limited store opened in 1906 (originally called Ruthenian Booksellers Company) and sold books, sheet music, musical supplies, instruments, radios, appliances, jewelry, home health remedies – basically, everything. It also operated a mail order business and eventually expanded its operations to Vancouver, Regina, and Edmonton. The company ceased operations in 1984. Its fonds includes examples of publications for sale.

Walter Klymkiw was a school teacher and an active musician and member of the musical community. He sat on the board of multiple organizations and his fonds is a

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<sup>41</sup> *The Ukrainian Cultural and Educational Centre Archives: A Guide* (Wnnipeg: Ukrainian Cultural Centre, 1998), 51-52.

<sup>42</sup> *Ibid.*, 87.

testament to that activity. It includes minutes and committee reports from the Ukrainian Cultural and Educational Centre and business records of D.K. Attractions, a concert promoting agency of which Klymkiw was principal owner.<sup>43</sup>

The fourth function is well represented within these fonds with nearly half of the collections containing some form of review and self-memorialization. The Tetiana Koshetz fonds includes records that cover all four functions, but the material that document her relationship with her husband, musician Olexander Koshetz, and her efforts to enhance his reputation after his death are telling. Records that document their relationship, which was both personal and professional as she sang in the choirs he conducted, include correspondence between them, articles and reminiscences about him and his life, the arrangement of his archives, and her efforts to publish his memoirs and compositions.<sup>44</sup>

Overall, these fonds document a small but influential group of immigrant musicians that have had a profound influence on musicking in Manitoba. They are overwhelmingly classical and choral in nature, but they have played a vital role in creating the culture where vocal music is valued.

Another archival institution that has records created by individuals and organizations that have a reverence for choral music is that of the United Church of Canada Archives for Manitoba and Northwestern Ontario, that has a few fonds that relate to musicking. The collections from particular churches contain records that fall under function three. Many of the churches, for example the Westworth United Church fonds and the Knox United Church (Transcona) fonds, contain minutes, correspondence, and

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<sup>43</sup> Ibid., 31.

<sup>44</sup> Ibid., 42-43.



financial records related to the church choirs. Some churches, such as St. John's United Church and St. Andrew's River Heights United Church, also had a Music Committee that created similar records. A few of the church fonds included records from other functions, for example, the Regents Park United Church fonds includes a record album. Although the functional variety of these records is limited, they do provide valuable insight into the importance of music in the church.

More diverse musicking functions can be seen in the personal fonds from these institutions. For example, the Doris Drysdale fonds includes journals and magazines from the early twentieth century and songbooks dating back to 1884. The records of W.G. Martin includes audio tapes of sermons and hymn sings, as well as a song book entitled the "Fireside Hour Gospel Song Book" from the Grace United Church. The records of Robert A. Logan and those of J. Douglas McMurtry include a hymn book in Cree.

The fifth institution to be examined is le Centre du patrimoine de la Société historique de Saint-Boniface. The society was established in 1902 and has grown to include a department dedicated to the administration, conservation, and dissemination of Franco-Manitoban and Métis archives and related culture which includes over 140 archival collections and over 15,000 photographs. Their musicking records are similar to those of the other private collections noted in the other four institutions – the musicking records are often included among the other activities of an individual, but provide a glimpse into the musicking practices of past Manitobans.

The Alfred Fortier fonds is one such example. Alfred Fortier was a genealogist and historian and was the Executive Director for the society. His musicking records

consist of 22 cassettes of Métis music that he recorded. This type of recording, the second function of musicking illustrated in chapter three, captures a primarily orally transmitted genre. Similarly, the fonds of Henri Létourneau, a folklorist for the National Museum of Canada (now called the Canadian Museum of Civilization), was responsible for collecting the oral tradition of the Métis, including their songs and music. In this fonds are his own working documents, including 60 recordings.

The fonds for the Centre Culturel de Saint-Boniface itself includes administrative records, the third function, and the self-memorialization, the fourth function. The records consist of correspondence, programmes, and press clippings. Although there are programmes included in this fonds, as the role of the cultural centre was to facilitate performance, and not stage performances themselves, the programmes are not a product of the creation, but rather evidence of the administrative work.

All four functions – creation, performance, administration, and review – are present in the fonds based on L'Ensemble Folklorique de la Rivière-Rouge records. They are a group of male and female amateur singers, dancers, and musicians that was established in the summer of 1947 and is still active today. Their records document their creative and administrative activities since 1949, including diagrams of costumes and sets, video cassettes of performances, administrative records and correspondence with other troupes across North America, and press clippings. Another example of a fonds that covers multiple functions is that of Marius Benoist. He was born in Manitoba in 1880 and, from an early age, was involved in amateur musicking, as a pianist, organist, singer, conductor, composer, and historian. His records include his own compositions, various musical programmes, and commentaries on pieces of music. This fonds provides

insight into his own musicking practices, but also that of the francophone community in the early years of the province.

This chapter, therefore, has looked at Manitoba musicking archiving through the lens of five institutions, using functional analysis. Multiple conclusions can be made from this survey of select Manitoba musicking collections. Firstly, what was found overall within Manitoba institutions and the archival collections relating to musicking is that the first function, creation, was present in most personal collections although often minimally. The second function, recording, was present, often in abundance, particularly in the University of Manitoba and the Archives of Manitoba collections with many of those collections having actual recordings of music performances. The third function, the business of music, is best represented overall as it is present in almost every fonds. The fourth function, of reviewing and the impact of the music on audiences and the music-makers, is least represented.

The predominance of the second and third functions – performance and administration – is to be expected. Both of these functions have tangible outputs and are expected from both a musician and a viable business or organization. The first function, creation, and the fourth function, review, were found less often. The first function has the potential of containing records that go beyond just a musical creation. In the process of creation it is likely that musicians would also reflect upon their own life and world. Similarly, the review function primarily manifests in press clippings and scrapbooks glorifying the successes of the musicking endeavour and so fonds that actually include some critical reviews and self-reviews should be analyzed to determine their secondary research value.

Collections that transcend function, that include the “more” that Catherine Hobbs refers to, and that are likely to contain secondary value of the inner person are present in the larger more comprehensive fonds. The Sophie-Carmen Eckhardt-Gramatté and Ferdinand Eckhardt fonds provide great insight into Sophie-Carmen’s musical endeavors, but they also provide insight into her relationship with her two husbands, Walter Gramatté and Ferdinand Eckhardt, with her family, mentors, the state, students, and colleagues. These records in many ways surpass the four functional areas of musicking, yet because her entire life was imbued with the musical world, it is impossible and artificial to differentiate between her musicking and her life.

Secondly, the early part of the twentieth century, particularly that of the 1930s to 1960s, is quite well documented with concert programmes and supplemented by private individual fonds (see Appendix). This time period has significant representation in the archives from the music education community and the composition community. Currently, it is only the government records that provide records beyond the middle of the century, although it is expected that as time passes, musicking records from the latter half of the twentieth century will also be acquired.

## Conclusion

*“See more of the people and the places that surround me now  
Freeze this moment a little bit longer, make each sensation a little bit stronger”<sup>1</sup>*

There is no doubt that the history of Manitoba’s musicking is of importance. If one stands in the music section of local bookstores or libraries, it is obvious. Titles such as *Our Musical Heritage: A Century of Jewish Musicians and Music in Winnipeg*,<sup>2</sup> *Made in Manitoba: A Musical Legacy*,<sup>3</sup> *Musical Ghosts: Manitoba’s Jazz and Dance Bands, 1914-1966*,<sup>4</sup> and *Shakin’ All Over: The Winnipeg Sixties Rock Scene*<sup>5</sup> are directly about Manitoba’s music. As well, there are many others that are about musicians who had their

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<sup>1</sup> Rush, “Time Stand Still,” *Hold Your Fire* (Anthem, 1987).

<sup>2</sup> Sharon Chisvin, *Our Musical Heritage: A Century of Jewish Musicians and Music in Winnipeg* (Winnipeg: The Jewish Heritage Centre of Western Canada Inc., 2000).

<sup>3</sup> John Einarson, *Made in Manitoba: A Musical Legacy* (Winnipeg: Great Plains Publications, 2005).

<sup>4</sup> Owen Clark, *Musical Ghosts: Manitoba’s Jazz and Dance Bands, 1914-1966* (Winnipeg: Clark Productions, 2007).

<sup>5</sup> John Einarson, *Shakin’ Over All: The Winnipeg Sixties Rock Scene* (Winnipeg: J. Einarson, 1987).

start here in the keystone province, including a biography and autobiography, respectively, about Neil Young and Randy Bachman.<sup>6</sup> But, even with this interest, there is still much more to understand about Manitoba's musical past. Others agree.

Timely to the completion of the writing of this thesis, a new exhibition, *Shakin' All Over: The Manitoba Experience*, was launched at the Manitoba Museum on 1 July 2010 by the Manitoba Music Experience. This non-profit organization is dedicated to the development of a Music Hall of Fame that focuses on music made in Manitoba.

Ultimately their goal is to have their own "stand-alone building or a facility that will house artifacts, activities and the music of all the genres under one roof. This will be a meeting place, a place to see and learn about our musical history and celebrate all the many successes of our Manitoba musicians, songwriters and others involved in the music industry."<sup>7</sup> Their exhibition displayed memorabilia from rock and roll, country, popular, children's, jazz, and other music created in the province or music created by musicians from the province. It demonstrated that there is a group that is invested in preserving Manitoba's music history, and they are ideal candidates for becoming the "prime mover," as Samuels identifies, to follow through with ensuring that musicking records across genres and programs and functions are acquired via a documentation strategy. The increased interest in Manitoba's musical past gives credence to the need for these records to be acquired by Manitoba's archival institutions for future generations in as strategic and systemic a manner as resources allow.

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<sup>6</sup> For example, see Daniel Durchholz and Gary Graff, *Neil Young: Long May You Run: The Illustrated History* (Minneapolis: Voyageur Press, 2010); and John Einarson and Randy Bachman, *Still Takin' Care of Business: The Randy Bachman Story* (Toronto: McArthur and Company, 2007).

<sup>7</sup> The Manitoba Music Experience, <http://www.manitobamusicexperience.ca/about-us.php>, accessed 10 September 2010.

This thesis has attempted to provide the first steps in developing an appraisal strategy for musicking in general, and a strategy for appraising musicking records in Manitoba specifically. Due to the time and space restraints, some areas of research were not explored. A full documentation strategy would require more in depth research into the history of musicking in Manitoba, an investigation into all of the archival institutions and the collections related to musicking, and a more detailed look at every musicking fonds across all of the institutions. An understanding of the role that libraries play in the acquisition and preservation of musicking records and the potential of collaboration of archives and libraries in Manitoba should be explored. As well, greater attention to the acquisitions at the national level, in other provinces, and collections maintained by the creators (for example, the Royal Conservatory of Music), should also be taken into consideration. That said, many conclusions and recommendations can be made.

Macroappraisal, the documentation strategy, and the Minnesota Method provide ways to systematically select from the seemingly infinite universe of record creators which records would be archival. As private-record archivists have identified, functional appraisal alone is not a sufficient means in and of itself to appraise non-government or corporate records. There also exists the space in between the functions, spaces where records of an individual or organization may not fit neatly into these four functions. These instances need to be looked at closely and determined whether there are cases of Hobbs' "more" and whether there is a greater understanding of the individual, of the culture of musicking, or of Manitoba's culture that can be derived from such records. As well, space needs to be allowed within the appraisal of the records for thinking about how secondary value of the records may result.

All three approaches advocate for a functional analysis. Four musicking functions were identified in chapter three. These functions – creation, production, administration, and review – were designed to be broad enough to allow for new genres to emerge; to account for different levels of professional organization; and to consider individuals and organizations with varying levels of success. As Chapter Five demonstrates, not all functions are present in every fonds, but they do not need to be. The first function, creation, will only be present in records that value the process, where the “product” is only one aspect of their musicking and where capturing the creation process was possible. The second function, production, is the most evident function, either in recorded sound, notated score, or as a program. They have great potential for exhibition, re-creation of the music, and insight into the social life of Manitoba. They also have the potential to be rendered meaningless as digital electronic technologies change, use of notation evolves, and gaps occur in other records necessary to contextualize these records. There is also the greatest potential of non-archival records within this function. Although it may be valuable to know that the Winnipeg Philharmonic Choir performed the *Mass in C Minor* at the Winnipeg Centennial Concert Hall in December 2010, unless they did a revolutionary new type of performance of the standard, there is no reason for the audio preservation of this experience. Many have recorded this piece and many others will in the future.

The third function, administration, is one that is in abundance with highly organized businesses and non-profit groups, but one that may not exist at all with individuals. These records can provide insight into the relationship between government and citizen, the social well-being of the province, its recreation priorities, and its cultural



values. The fourth function, review, is one that can be found in scrapbooks, clippings and other self-memorializing activities, but new forms of review – social networking, blogs, and other Web 2.0 interactions – will need to be considered in the future as central features of a musician’s review process as well as their publicity process (function three).

But a functional analysis of musicking is not enough. The analysis of both the Canadian and Manitoba appraisal and acquisition of musicking records reveals that the archival collections in the various institutions contain diverse musicking functions from individuals, organizations, and venues throughout the twentieth century however, the current holdings are not reflecting the diversity of Canada’s or Manitoba’s actual experience. Library and Archives Canada recognizes that their holdings of musicians before 1960 and pre-confederation music is sufficient and no further active appraisal and acquisition is required. They are now focusing their attention on actively appraising and acquiring composers, songwriters, and performers that have emerged since 1970, and preparing for the appraisal and acquisition of contemporary genres and digital music that have emerged over the last several decades.<sup>8</sup> Within Manitoba the analysis of the five archival institutions demonstrates that classical music, opera, musical theatre, Franco-Manitoban, and folk are primarily the styles that have been acquired. Although these styles do occupy a central position within Manitoba’s music history, they do not constitute the entire oeuvre of Manitoba’s musical experience.

There are many genres of music, particularly those that have gained popularity in the last fifty years, which have yet to be represented in the archival institutions surveyed.

Genres of music including bluegrass, blues, jazz, country, children’s and family

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<sup>8</sup> Library and Archives Canada, *Acquisition Priorities: Private Archives Working Group*, <http://www.collectionscanada.gc.ca/modernization/012004-2055.01-e.html>, accessed 21 December 2010.

entertainment, rock and roll, hip hop, punk, and other styles all need to be considered in the appraisal and acquisition process to ensure that the records that are preserved and made accessible to future generations more accurately reflect Manitoba's musicking culture.

As Manitoba continues to work towards preserving its musical heritage, some of these records will require a more active appraisal, acquisition, and preservation strategy than others. "Catch all" organizations, such as Manitoba Music and Sound, West End Cultural Centre, and the Manitoba Arts Council are already preserving their records with archival institutions. The strength of a functional analysis is that it is possible to identify the hierarchy of the culture and from there archivists would be able to identify the "macro" record creators. For example, in Manitoba there are a number of organizations and companies that oversee, through funding or sponsorship, many of the province's musickings. Manitoba Music (formerly the Manitoba Association of Recording Industry Artists), the Folk Arts Council of Manitoba, the Manitoba Country Music Association, and other similar organizations would be excellent additions to the fonds in archival institutions across the province. Artists that intentionally circumvent these organizations should also be considered, as their reasons for forging a new path may have value in itself.

Manitoba archival institutions also can continue to work towards acquiring the records of prominent and influential members of society. Within the musicking world, the records of band directors, choral conductors, music teachers, composers, and musicians from the turn of the twentieth century until the 1960s are well-represented. Future acquisitions should continue to include these classical musicians and educators,

but should also work to diversify the type of record creator by including the records of rock and roll musicians, jazz musicians, country musicians, and so on. As well, there are numerous companies that do not rely on government assistance and are for profit, and currently, are not typically found in archives. Records companies, such as Smallman Records, Northern Remix, and Peanuts and Corn Records, are examples of companies that are working to support Manitoba musicians and artists and whose records may have archival value.

Beyond functional diversity and a representation of musical genres, music from underrepresented sectors of society, for example First Nations and Métis, also needs to be identified, sought out, appraised and acquired by archival institutions. This may require additional, targeted, public programming to make these underrepresented groups more aware of archives and that their records are potentially valuable. Efforts to ensure a representation from different genders, ethnic groups, and classes that make up Manitoba's society must be intentional and active if the archival record is going to reflect society.

An active and strategic appraisal and acquisition has occurred in some institutions across the country. The Beaton Institute, the official repository for historical records at Cape Breton University, has launched "Music: Cape Breton's Diversity in Unity." "The project explores the Mi'kmaq, Acadian, Gaelic and mining musical traditions of Cape Breton Island, which helps to support learning, research and understanding of our Canadian culture, history, language, and folklore."<sup>9</sup> The British Columbia Archives notes that, among its recorded music, "key collections include Aboriginal music of the

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<sup>9</sup> Beaton Institute, Cape Breton University, <http://www.cbu.ca/beaton/new.asp>, accessed 24 July 2010.

Pacific Northwest, collected by Ida Halpern and by Mildred Valley Thornton, as well as the Phil Thomas collection of BC folk songs. In addition, the archive holds numerous phonographic records created by BC musicians, composers, ensembles and studios; this material dates from the 1950s through the 1980s.”<sup>10</sup>

One can also look to the well-established programs that have focused on “classical” music as an inspiration. The University of Calgary Special Collections has the Richard Johnston Canadian Music Archives Collection, which boasts funds of prominent classical composers and musicians including Ruth Watson Henderson, Violet Archer, and R. Murray Schafer.<sup>11</sup> In Saskatchewan, Gustin House is a musical-cultural centre and a provincially designated heritage property that contains a museum, archives, and a live performance space. It was the home of prominent music teacher Lyell Gustin. It has been restored in his honour and celebrates musicking and his contributions to Saskatoon music.<sup>12</sup> The Canadian Music Centre is a national organization, with five locations and a well-developed website which promotes Canadian composers. It is a library and an archive which holds scores, recordings, and vertical files on the composers, making limited publications or non-published items available to the public on behalf of the composers.<sup>13</sup>

Beyond the established institutions, there are also newer projects. The Museum of Canadian Music is a not-for-profit corporation that was established in 2009 and is dedicated to telling the “story of Canada’s magnificent cultural history, specifically

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<sup>10</sup> British Columbia Archives, <http://www.bcarchives.gov.bc.ca/sound/general/sound.htm>, accessed 24 July 2010.

<sup>11</sup> The Richard Johnston Canadian Music Archives Collection, University of Calgary Special Collections, <http://www.ucalgary.ca/lib-old/SpecColl/musarc.htm>, accessed 24 July 2010.

<sup>12</sup> Gustin House, <http://www.gustinhouse.ca/index.htm>, accessed 27 July 2010.

<sup>13</sup> Canadian Music Centre, <http://www.musiccentre.ca/home.cfm>, accessed 19 December 2010.

relating to music and other sound recordings by Canadian Artists.”<sup>14</sup> The Music Association of Canada has been working to establish itself over the last year to serve as a repository with the intention of “celebrating and preserving Canada’s rich music history.”<sup>15</sup> These start-up ventures are supported by the Canadian Music Archiving Study which notes that an initial step in ensuring that Canada’s music is preserved requires “the support of professional Associations & Organizations who presently represent the major participants within the Canadian music industry to promote and sensitize them to the need for protecting and preserving recordings.”<sup>16</sup> This type of active support is a concept that is supported by Samuels’ documentation strategy; the industry itself must make its own efforts to ensure that their records of importance are preserved.

Within Manitoba, the Manitoba Music Experience has raised some awareness for the public’s desire to know more about the province’s musicking history. Ideally, the organization would like to have a permanent museum to preserve the recorded music and artefacts, and to create a “meeting place” for the public.<sup>17</sup> It is hoped that they consider include archival material as well. This supportive material would underpin academic backing for their public programming and exhibitions; it would provide a well from which future research and public displays could be drawn and it would enable the musicking community in Manitoba to have a central body that oversees the appraisal and

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<sup>14</sup> Museum of Canadian Music, <http://www.mocm.ca/AboutUs/OurHistory.aspx>, accessed 26 September 2010.

<sup>15</sup> Music Association of Canada, <http://www.musicassociationofcanada.ca/index.html>, accessed 25 September 2010.

<sup>16</sup> Villeneuve Media Technologies Inc. prepared for The Audio-Visual Preservation Trust, *Canadian Music Archive Study* (unpublished, 31 October 2004), 17.

<sup>17</sup> Manitoba Music Experience, <http://www.manitobamusicexperience.ca/about-us.php>, accessed 26 September 2010.

acquisition of all types of archival records worthy of preservation. This model, the “one-stop shop,” is one that has been very successful for the Country Music Hall of Fame in Nashville, Tennessee. This institution serves as an education and preservation body dedicated to American country music for over forty years. The Frist Library and Archive has a significant collection of moving images, recorded sound, photographs, scrapbooks, sheet music, songbooks, oral histories, and artefacts.<sup>18</sup> But until a museum dedicated to Manitoba’s music is established, the responsibility for appraising, acquiring, preserving, and making the records accessible falls to the current archival institutions.

As the records of the latter half of the twentieth century increasingly become available for archival acquisition, attention to all the functions of musicking, across all of the musical genres, and all sectors of society will result in a more balanced archival legacy. Manitoba’s culturally diverse population has resulted in a rich and creative cross-pollination of musical expressions in multiple genres and deserves to be acknowledged, studied, and appreciated. They will be, if the appropriate archival records are identified, acquired, and preserved.

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<sup>18</sup> Country Music Hall of Fame and Museum, <http://www.countrymusicHalloffame.com/collections/>, accessed 26 September 2010.

## Appendix

The following is a summary of the functional analysis conducted within each archival fonds at each institution.<sup>1</sup>

### University of Manitoba Archives and Special Collections

<b>Fonds name</b>	<b>Creation</b>	<b>Performance</b>	<b>Administration</b>	<b>Review</b>
Oscar Brand fonds		2 <sup>2</sup>	3	4
Ann E. Carson		2		
Victor S. Cowie		2		
Glee Club fonds			3	4
James B. Hartman fonds				
Imperial Academy of Music and Arts fonds		2		
T. Herman and Delores Keahey fonds	1	2	3	
Klymkiw family fonds	1	2	3	4
Jennie Maude Miles	1			
Jayehs Manier fonds		2		
Manitoba Music Option Board fonds			3	
Prairie Theatre Exchange fonds	1			
Nancy Pyper fonds			3	4
School of Music fonds		2	3	4
Danny Schur fonds			3	
Vladimir Simosko and Barry Tepperman fonds				4
Catherine Thexton fonds	1	2		
Joan B. Townsend fonds		2		4
Winnipeg Music Festival (Men's Music Festival) fonds			3	
William (Bill) Wsiaki fonds		2		

<sup>1</sup> Information was gathered between March 2010 and September 2010. Research was limited to searching via finding aids that were available at the time of study. Please allow for a margin of error.

<sup>2</sup> The numbers in each column correspond with the function, and not the number of times that function is present in each fonds.

<i>You Can't Beat Fun</i> fonds	1	2	3	4
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Archives of Manitoba

<b>Fonds name</b>	<b>Creation</b>	<b>Performance</b>	<b>Administration</b>	<b>Review</b>
Aberdeen, Banff and Kincardine Shires Associations (Prairie Pipe Band Association)		2	3	
Academy of Allied Arts			3	
Alexander D. Kennedy		2		
Ann Gordon		2		
Apollo Club of Winnipeg			3	
Beacon Theatre		2		
Bijou Opera House		2	3	
Brandon Operatic and Dramatic Society			2	
Brenner Collection	1	2		
Casimir Carter	1	2	3	
CBC Manitoba - Communications Department	1	2	3	4
CBC Winnipeg English Television Productions fonds (Series A)		2		
Celebrity Concert Series		2		
CKY Collection		2	3	
Clarence and Ursula (Koons) Dahlgren	1	2		
Frank Dojacek		2	3	
Gaiety Theatre			2	
Garrison Theatre		2		
Gertrude E. Narvey Collection		2		
Ronald W. Gibson		2		4
Hawthorne Women's Club			3	4
Helen Aubert			3	4
Helen Brodie		2	3	
Hudson's Bay Wholesale vending operational statistics records		2	3	
Hudson's Bay Wholesale acquisition files				
John James Moncrieff			3	4
John Philip Sousa		2		
Junior Musical Club of Winnipeg		2	3	4
Manitoba Guild of English Handbell Ringers		2	3	4



Manitoba Registered Music Teacher Association		2	3	4
Margaret Adele Fetherstonhaugh		2	3	
J.E. Mitchell		2		
Joseph-Hilaire Mulaire		2		
Nathan Arkin Collection		2		4
Norman J. Williamson		2		
Orpheum Theatre				4
Peter Zvankin				4
Pierre Lardon		2	3	
Ross Papers				4
Roy Brown	1	2		
S. Collection Pritchard		2		
Soroptimist Club of Winnipeg		2		
Taras Koral	1			
The Twenty Club			3	4
The Winnipeg Kiddies			3	
The Winnipeg Metropolitan Choir		2	3	
Treble Teens		2	3	
Wednesday Morning Musicale		2	3	4
Wesley Hall		2		
William D. Thompson		2		
Winnipeg Folk Festival		2	3	4
Winnipeg Mandolin-Guitar Club		2	3	
Winnipeg Norwegian Glee Club		2	3	
Winnipeg Oratorio Society		2	3	
Winnipeg Philharmonic Choir, Inc.		2	3	4
Winnipeg Symphony Orchestra		2	3	
Winnipeg Symphony Orchestra Players Committee	1	2	3	4
Winnipeg Theatre		2		
Women's Musical Club		2	3	4
Deputy Minister of Culture, Heritage, and Tourism office files (CH0003A)			3	
Minister of Culture, Heritage and Tourism office files (CH0007A)			3	
Community Support Services client files (CH0173A)			3	
Multicultural grants advisory council project files (CH0298)			3	

Manitoba film and Sound Recording Development Corporation sound project files (CID0002)		2	3	
Minister of Education office files (E0002)			3	
Deputy Minister of Education office files (E0003)			3	
Office files of the director of the Program and Student Services Branch (E0124)			3	
Advisory Board to the Department of Education minutes, copies of resolutions, and office files (A0053)			3	
University Grants Commission office files (E 0191A)			3	
Instructional Resources Branch television, film, and radio scripts, requisition and correspondence (E0712)			3	
Operational and correspondence files of the Aboriginal Educational Directorate (E0078)			3	
Manitoba Centennial Centre Corporation Centennial administration files (MCC0006)			3	
Manitoba Centennial Centre Corporation project files (MCC0005)			3	
Manitoba Arts Council financial office files (MAC0006)			3	
Manitoba Arts Council program files (MAC0001)			3	
Le Centre culturel franco-manitobain minutes and office files (CFM 0001)			3	
Le Centre culturel franco-manitobain project files (CFM 0002)			3	

Oseredok, Ukrainian Cultural Centre

<b>Fonds</b>	<b>Creation</b>	<b>Performance</b>	<b>Administration</b>	<b>Review</b>
Taras Hubiki		2		
Winnipeg Music Supply Ltd		2		
Walter Klymkiw		2	3	
Alexander Koshetz	1	2	3	4
Tetiana Koshetz	1	2	3	4
Paul Macenko	1	2	3	4
Gorodn Richard Bohdan Panchuk		2		
Cecil Semchyshyn	1	2		4
Wasyl Shut		2		
Leo Sorochnytsky		2		
Eugene Turula		2	3	
Vasile Avramenko		2	3	
Myron Fedoriv			3	4

United Church of Canada Archives for Manitoba and Northwestern Ontario

<b>Fonds name</b>	<b>Creation</b>	<b>Performance</b>	<b>Administration</b>	<b>Review</b>
Westworth United Church			3	
Knox United Church (Transcona)			3	
St. Vital United Church			3	
St. John's United Church			3	
St. Andrew's River Heights United Church			3	
St. Andrew's Elgin Avenue United Church			3	
Sparling United Church			3	
Shaughnessy United Church			3	
Rosedale United Church			3	4
Riverview United Church			3	
Regents Park United Church		2	3	
Doris Drysdale		2		4
Rev. W.G. Martin		2		
St. John`s United Church			3	
Robert A. Logan		2		
Rev. J. Douglas McMurtry		2		4
Rev. Benjamin Allison		2		
Crescent-Fort Rouge United Church			3	

Le Centre du patrimoine de la Société historique de Saint-Boniface

<b>Fonds</b>	<b>Creation</b>	<b>Performance</b>	<b>Administration</b>	<b>Review</b>
Alfred Fortier		2		
Centre Culturel de Saint-Boniface		2	3	4
Les Éditions du Blé			3	
Ensemble Folklorique de la Rivière Rouge / Les Gais Manitobains / Les Danseurs de la Rivière-Rouge	1	2	3	4
Fanfare La Vérendrye de Saint- Boniface		2		
Paul Savoie	1			
Georges Boileau o.m.i.		2		
Henri Létourneau		2		
Irma Gauthier	1	2		
Joseph Vermander		2	3	4
Lionel Dorge		2		
Marius Benoist	1	2		4
Musée de Saint-Boniface		2		
Paul Salé	1	2		
Rémi Bouchard	1	2	3	4

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