
OUTREACH FOR MUSIC LIBRARIANS

Edited by

Scott Stone

Co-published by

mia Music Library Association

and

 **A-R Editions, Inc.**
Middleton, Wisconsin

ISBN 978-0-89579-875-6

A-R Editions, Inc., Middleton, Wisconsin 53562

© 2019 All rights reserved.

Printed in the United States of America

1 3 5 7 9 8 6 4 2

TABLE OF CONTENTS

Acknowledgements	vii
Introduction <i>Scott Stone</i>	ix
SECTION ONE: FOUNDATIONAL PRINCIPLES	1
1 Diversity, Inclusion, and Outreach <i>Jonathan Saucedo</i>	3
2 Style and Substance: Creating Effective Outreach Materials for Print and Web <i>Katie Buehner</i>	13
3 The Importance of Fostering Strong Relationships with Faculty and Students <i>Kristina Shanton</i>	27
SECTION TWO: EXPLORATIONS IN THE WORLD OF OUTREACH	35
4 Reaching In: Outreach Inside the Library's Physical Environment <i>Misti Shaw</i>	37
5 How Tweet It Is: Social Media Outreach for Music Librarians <i>Anne Shelley</i>	51
6 Variations on a Theme: Planning and Designing Embedded Music Reference Service <i>Lisa Woznicki</i>	63
7 If Our Users Won't Come to the Library, Then the Library Will Go to Our Users: Pop-Up Music Libraries 101 <i>Scott Stone</i>	77

8	Events in an Academic (Music) Library <i>Matthew Vest</i>	85
9	If You Build It, Will They Come?: Fostering Student Engagement through a Music Library Student Advisory Group <i>Verletta Kern</i>	93
SECTION THREE: OUTREACH IN ACTION		107
10	We Could Make Such Beautiful Music Together: Examples of Music Programming and Partnerships at San Diego Public Library <i>Laurie Bailey</i>	109
11	Small (but Mighty) Outreach Ideas: Four One-Shot Programs from the Oberlin Conservatory Library <i>Kathleen A. Abromeit</i>	121
12	Longhorns and Haberdashery: Leveraging Unique Collections for Outreach <i>Maristella Feustle</i>	133
13	Music (Libraries) for Everyone! Flexible Outreach Initiatives <i>Sara J. Beutter Manus</i> <i>Holling Smith-Borne</i>	141
14	Recommended Further Reading <i>Kyra Folk-Farber</i>	155
	About the Contributors	163
	Index	167

ACKNOWLEDGEMENTS

I never set out in my career to create a book, but at this point in time, I can definitively state that all of the long days, extra mugs of tea, and countless emails to collaborators have all been worth it! From day one, when I was invited to join the Editorial Board of MLA's Basic Manual Series and asked to pitch a potential book, then told, "That sounds great. You sound passionate about that topic, would you like to do it?" this has been a truly delightful project.

First and foremost, I would like to thank all of the contributors to this volume, Kathleen A. Abromeit, Laurie Bailey, Katie Buehner, Maristella Feustle, Kyra Folk-Farber, Verletta Kern, Sara J. Beutter Manus, Jonathan Saucedo, Kristina Shanton, Misti Shaw, Anne Shelley, Holling Smith-Borne, Matthew Vest, and Lisa Woznicki. Without all of you sharing your experiences and stories, this book simply wouldn't exist. I'd also like to thank the other members of the Basic Manual Series Editorial Board, Kathleen A. Abromeit (Series Editor, and yes, double thanks!), Sandi-Jo Malmon, and Carla Williams. Their support, serving as peer reviewers, and feedback have helped strengthen this book an incredible amount. Thanks are certainly due to the amazing team at A-R Editions, especially James Zychowicz, Graham Lee, Brent Wetters, Lance Ottman, and I'm sure so many others who helped turn a digital manuscript into an actual print book.

There have been many balls juggled in the air during this book project and so many colleagues and friends have supported me along the way. To my colleagues and friends in the UCI Libraries, especially Emilee Mathews and Becky Imamoto, thank you for your mental support, letting me vent with you, giving me feedback, and just generally being great friends and not just co-workers. To my close friends, Erin McArthur and Jocelyn Buckner, your encouragement and support have helped this process progress so much smoother than it could have possibly done without you.

Finally, but certainly not the least, I'd like to thank my husband, Rick Christophersen, for his continual love and support of me in all things, including this book. The course of this project saw us get engaged in Maui, married in Newport Beach, and honeymoon in Australia—none of which was accounted for in the original timeline. Sure, I had to push the book's final date back a few months, but I'd do it all over again in a heartbeat.

INTRODUCTION

I started my first professional music librarian position in 2009, just when libraries everywhere were struggling to deal with their massively slashed budgets due to the Great Recession. While I was thrilled to have my first job, I was daunted by the challenge of not only figuring out how to be the first music librarian ever at Chapman University (Orange, CA) and essentially build the collection from scratch, but also doing so on a relatively small budget. To make matters more difficult, the Conservatory had grown so used to the Library not having what they wanted or needed because of a lack of musical knowledge in Library employees, the music faculty and students habitually ignored the Library (even though it was literally next door to the Conservatory). With many challenges in front of me, regularly feeling overwhelmed and sometimes paralyzed with indecision about how to proceed, I developed my working mantra that I still subscribe to even now: “Just smile and try something.”

As the years passed I continued to “try something” time and time again. Some of these attempts were wildly successful at bringing users into the library and helping them meet their information needs, whereas others were utter disasters. Whether success or failure, I learned something new with each project that has informed efforts made afterwards. Throughout it all, I have kept a smile on my face because I was doing something that I loved—creating or implementing outreach projects that resonated with my own personality and skillset to educate and enrich the artistic and academic lives of musicians.

To bring this mantra into the context of my first job at Chapman, I needed to focus on outreach to the Conservatory of Music to let them know that both the music library and I existed, and to cater to their needs. I believe that a library exists to be used and, in order for that to occur, people need to know about it. A building could be immaculate, a collection could have everything a researcher wants, but does it do any good if no one knows or uses it? As the years progressed and students and faculty were regularly engaged through outreach projects, the use of the materials in the music collection increased every year. Not only were items being used, but the location also started to become a regular hang out spot for students to meet and work, not just quickly grab a score or book and go. Because of these outreach projects, the mu-

sic library came to life and turned into an integral part of Chapman University's music community. Witnessing and being the main driving force behind this transformation was exciting and is something that I wish for all other music librarians!

Some of the issues discussed throughout this book might resonate with your library and some of them might not. That's okay. Every library is unique, but many of the underlying principles in what we do will be consistent. Today's music librarian needs to engage with their local music population and provide outreach to explain the services and resources that the library provides, and also accommodate the needs and wants of their user group. Whether you are a library school student, a brand-new professional, a librarian without a background in music but having to cover the liaison area, or even a seasoned veteran with decades under your belt, this book presents the experiences and ideas of fifteen different music librarians. Each chapter is written in a practical manner and presents information about unique projects at particular libraries, as well as general tips on how one could implement these projects at another library. This book can be used either as a primer, where a novice might read the book from cover to cover, or a manual for experienced music librarians who would instead choose a particular chapter to whet their interest.

This book is divided into three main sections. The first section, "Foundational Principles," presents three chapters focused on providing information that is applicable to any outreach project. Jonathan Saucedo's chapter on "Diversity, Inclusion, and Outreach," suggests ways to be more inclusive in outreach efforts, and he provides the reader with practical suggestions on how to incorporate this inclusive-focused mindset into your daily work life.

Sometimes success is determined not by the outreach project itself, but in how it is advertised. Katie Buehner's chapter, "Style and Substance: Creating Effective Outreach Materials for Print and Web," walks the reader through the world of graphic design. It provides many excellent examples and hints on creating or commissioning high quality advertisements to help you take your sign and flier game to a new level. Finally, Kristina Shanton's "The Importance of Fostering Strong Relationships with Faculty and Students" addresses creating personal relationships with patrons, the need to maintain them, and suggestions for those who are less comfortable with such interpersonal issues.

The second section, "Explorations in the World of Outreach," is comprised of six chapters on different types of outreach projects. Misti Shaw starts by examining how the physical music library environment itself can be used as an outreach tool in "Reaching In: Outreach Inside the Library's Physical Environment." Anne Shelley's "How Tweet It Is: Social Media Outreach for Music Librarians" succinctly covers the use of these now ubiquitous platforms with an eye towards sustainability, evaluation, and staying in sync with the trends to meet patrons where they spend much of their time—online. When not online, musicians don't necessarily congregate in the library, but instead might spend much of their time in practice rooms or other locations in the music building. Lisa Woznicki's "Variations on a Theme: Planning and Designing

Embedded Music Reference Service” presents practical strategies for getting the music librarian into the musician’s own environment where they can enter the daily lives of music students and faculty.

I cover another method of moving out of the library and into our users’ daily environment in my chapter, “If Our Users Won’t Come to the Library, then the Library Will Go to our Users: Pop-Up Music Libraries 101.” This overview discusses how to implement pop-up libraries, the act of taking materials from the physical library. Users can then check them out at a location convenient to them. The music library is about more than just the resources it provides; it can also be an excellent space for programmatic events to make connections with our users and demonstrate the library’s support of their artistic and scholarly activities. Matthew Vest’s “Events in an Academic (Music) Library” is full of excellent information and prompts to lead the music librarian through programming events like performances and lectures inside of the music library. In addition to listening to our users through performances in the library, we can also listen to their feedback through student advisory groups. Verletta Kern recounts the benefits and pitfalls of implementing this type of group in “If You Build It, Will They Come?: Fostering Student Engagement Through a Music Library Student Advisory Group.”

“Outreach in Action,” the third section of the book, presents outreach project case studies from various types of libraries. Laurie Bailey begins by taking a close look at some of the many exciting events presented by the San Diego Public Library in partnership with local groups to interact with their musician community in the chapter “We Could Make Such Beautiful Music Together: Examples of Music Programming and Partnerships at San Diego Public Library.” Kathleen A. Abromeit’s “Small (but Mighty) Outreach Ideas: Four One-Shot Programs from the Oberlin Conservatory Library,” presents unique programs that were developed to meet specific, observed needs of the users in a conservatory library. The focus moves away from circulating resources to investigate the potential ways that materials from special collections can be a driving force behind a library’s interaction with its users in Maristella Feustle’s “Longhorns and Haberdashery: Leveraging Unique Collections for Outreach.” The final chapter, Sara J. Beutter Manus and Holling Smith-Borne’s “Music (Libraries) for Everyone! Flexible Outreach Initiatives,” tells the tale of a series of projects focusing on a unique population—precollege music students—in an academic music library. Capping off the volume is a list of “Recommend Resources” created by Kyra Folk-Farber that presents a core set of readings for anyone interested in learning more on the projects and concepts discussed throughout the book.

This volume presents many possibilities for the music librarian to engage with their users. I hope that you find at least one new possible outreach project here and try it yourself. If none of the specific ideas resonate with you then be inspired by the spirit of these projects—to connect the music library with musicians—and create something completely new and amazing. No matter what, “Just smile and try something!”

SECTION ONE

FOUNDATIONAL PRINCIPLES

The world of information literacy has shifted its thinking from focusing solely on standards and guidelines to more broadly thinking about threshold concepts—“those ideas in any discipline that are passageways or portals to enlarged understanding or ways of thinking and practicing within that discipline.”¹ In essence, these are the basic ideas that one should master in order to advance in a particular area.

The three chapters that make up the “Foundational Principles” section of this volume could be considered threshold concepts of library outreach. The music librarian who hopes to be successful at engaging with their music community through outreach projects needs to not only be familiar with the concepts presented in these chapters, but also fluently practice them in both the planning and action stages. The successful music librarian will regularly and consciously think about inclusivity to ensure that all of their musicians can connect with them and see a place for themselves in the music library. Another building block that every librarian should know, but so frequently never has any training in, is how to create signs, fliers, and ads to effectively capture the eyes and attention of their musicians. These notices can draw the user into the library and notify them of projects and services. Finally, the music librarian should know how to connect with their user community by creating relationships with them, so that librarians are unveiled as a full person who wants to help, rather than the stereotyped character that books and media have distributed to society. By taking the time to understand and integrate these principles into outreach projects, like those described in the second section of this book, librarians will have a higher likelihood of successfully meeting their goals.

¹ “Framework for Information Literacy for Higher Education,” Association for College & Research Libraries, adopted by the ACRL Board January 11, 2016, <http://www.ala.org/acrl/standards/ilframework>.

CHAPTER ONE

DIVERSITY, INCLUSION, AND OUTREACH

Jonathan Saucedo

In some respects “outreach,” as it is understood in librarianship, is by its nature focused on diversity and inclusion, yet the relevance of these issues to music communities is underexplored. This chapter, divided into three sections, discusses the need for inclusive outreach, examines a few programs that contain a diverse component, and provides practical tips on how librarians may incorporate diversity into their own projects. Outreach informed by an inclusive outlook raises the awareness of new users to the value of the library. Furthermore, it helps broaden the appreciation of existing patrons for different cultures, prepare early-career musicians for an increasingly globalized world, and promote cross-cultural, interdisciplinary collaboration. Music has a special quality that often appeals to individuals from different backgrounds and can bring together a variety of disciplines and life experiences.

Diversity can mean many things. In the context of library outreach, I understand a diverse outlook to value different cultures and identities. Groups are self-defined and defined by others (for better or for worse) in various ways, according to sexual orientation, gender identity, ethnicity, class, religion, ability and disability, and nationality, to name a few especially relevant in today’s society. All individuals experience the intersectionality of multiple identities—a person could be Muslim, middle-class, male, heterosexual, white, and abled. They might also experience a mixture of identity—such as dual nationality. In universities, the admissions department is primarily responsible for who is and is not brought into a community, but even in ostensibly monocultural settings, outreach with a diverse outlook is something to be prioritized.

A diverse outlook necessitates the inclusion of people who are often on the margins of society generally, but in this case academic music more specifically. These groups should recognize that not only do they belong, but that their presence is vital. Inclusion fosters a welcoming climate in the sense that anyone should feel comfortable in a particular community or space. This community undoubtedly includes individuals with a variety of identities, but also those with diverse ideas. Different perspectives, expressed in a thoughtful, intelligent manner and that welcome contrasting points of view, can help library users question their own assumptions and biases, which is, after all, at the heart of what educational spaces should be. Truly open educational discourse is an ideal, but it should be understood that years of discrimination and violence against particular communities may cause some to feel especially vulnerable. The librarian may need to establish inclusive ground rules designed to create safe spaces specifically intended to

encourage discourse. As individuals feel more comfortable within their communities, boundaries can be expanded to foster increasingly open and meaningful dialog that might not have been previously possible.

Inclusive outreach seeks to foster understanding among groups as they learn their commonalities, even as they maintain their identities. Exploring historical inequities and how they came to be is relevant to all disciplines, especially music, which has a tradition of focusing on the practices of an elite to the exclusion of most everyone else. These can bring up difficult issues and may risk conflict, but they are conversations worth having. As a center of scholarly communication and intellectual engagement, few places are better suited to host these discussions than the library.

NEED FOR INCLUSIVE OUTREACH

PAST INJUSTICE

An essay of this length cannot hope to address all relevant historical elements as they relate to diversity, but I will make some salient points. While progress against racism, sexism, and homophobia since the 1950s is undeniable, there remain structural aspects of society—housing and education segregation, access to social mobility, racial profiling, sexism and sexual harassment, to name a few—that hinder equality, tacitly privileging some and not others. Furthermore, civic society has addressed historical inequality very unevenly—to put it generously—and it seems unrealistic to expect historically discriminated groups to easily (or even with difficulty) “pull themselves up by their bootstraps” as if the present exists in a timeless vacuum. Music libraries should make every effort, with whatever means they have at their disposal, to support students and faculty from historically underrepresented backgrounds in their educational and professional goals.

Consideration of diversity and inclusion should be central to all aspects of outreach, indeed, to all aspects of library services and collections. It should not merely be an empty gesture, only done occasionally. Focusing on the contributions of an African American musician during Black History Month is one possible way to begin adding diversity to your efforts, but should not be the only endeavor. Ignoring underrepresented groups the rest of the year turns such efforts into tokenism. In this context, I take tokenism to mean using the presence of an underrepresented group for the sake of appearing not to discriminate against that group, while failing to acknowledge the direct and indirect barriers, which have inhibited and continue to inhibit full participation. Whether this tokenism is intentional or not, it can be harmful, as it undermines genuine problems and runs the risk of further pigeonholing individuals into limiting positions that do not challenge their lack of access to opportunities.

CURRENT OPPORTUNITIES

Universities have not always succeeded in articulating the purposes of fostering diversity. One challenge may be to communicate the importance of outreach to those who prefer to focus

on the responsibility of the individual. In a hyper-political climate, diversity framed in terms of social justice might seem like an issue of the left, but there is also a less partisan element, often adopted by business as a rationale for increasing the variation of its constituents; namely, that groups of unique individuals bring something valuable to the table. There is increasing evidence that such is the case, as studies have shown that students exposed to diversity develop more cognitive complexity.¹ If college is meant to provide a social practice space for students who will need to negotiate a multicultural environment, then a diverse student body is necessary. Different backgrounds bring different perspectives, which help communities thrive and manage change. This understanding corrects the sense that an institution that works to enhance minority presence is somehow diminishing the place of the majority, as diversity helps everyone. I recognize that there is a very serious inconsistency in acknowledging decades of injustice while at the same time saying that all should benefit equally from diversity, but in practice a social justice focus and an institution-first philosophy do not need to be mutually exclusive, and can be framed together as a “win-win.”

Diversity may help music fields expand to explore new areas. The curriculum of many music departments, at least in terms of the works typically studied (for example, Bach, Beethoven, Brahms, etc.), has remained surprisingly static since the nineteenth century. As programs develop ways of being more inclusive, however, the hope is they will draw students from more diverse perspectives, changing the nature of research and performance.² Popular music studies have the potential to reach out to students not exposed to as much art music, who have not had the means to take (or interest in taking) years of private lessons—a typical requirement, or at least expectation, if one hopes to succeed as a music major. This is a field that is more often discussed in communications or anthropology departments with the result arguably being a focus on lyrics to the neglect of the aural dimension. The library can serve as an intellectual crossroads, bringing together individuals from different regions of campus, increasing the quality of scholarship. Many librarians can advocate for approaches such as these because they are actively teaching undergraduate information literacy sessions, are embedded in the curriculum, and have developed strong, mutually respectful relationships with the faculty in the teaching departments.³

In many universities, international students often provide new perspectives, intellectual potential and accomplishments, and substantial financial resources to the university. Given the

¹ Patricia Smith, *Diversity's Promise for Higher Education* (Baltimore: Johns Hopkins University Press, 2010), 15, 211.

² For examples of changing curriculum see William Robin, “What Controversial Changes at Harvard Mean for Music in the University,” *The Log Journal*, April 25, 2017, <http://thelogjournal.com/2017/04/25/what-controversial-changes-at-harvard-means-for-music-in-the-university>; Alejandro Madrid, “Diversity, Tokenism, Non-Canonical Musics, and the Crisis of the Humanities,” *Journal of Music History Pedagogy* 7 (2017): 124–29.

³ See, for example, Sara Manus, “Librarian in the Classroom: An Embedded Approach to Music Information Literacy for First-Year Undergraduates,” *Notes* 66 (2009): 249–61.

fervor of some nationalist rhetoric in US politics as well as a rise in hate crimes, many may feel especially threatened.⁴ The library can and should be a place that reinforces the fact that they belong and are vital to the institution.

Inclusion of individuals by acknowledging the value of their group can benefit morale, encourage collaboration, and increase creativity.⁵ Diverse individuals bring their networks of individuals with similar backgrounds with them.⁶ When individuals from underrepresented groups see people like them in a particular setting, it sends the message that this space is for them. Exhibits and images of underrepresented populations can, even subconsciously, encourage minorities to persist by seeing people like them achieve similar goals. The atmosphere of an institution—even outside the classroom—has a significant influence on student retention and success, and the library can play an important role in that respect.⁷

SURVEY OF PAST PROGRAMS

Anecdotally, librarians as a group have often embodied diverse perspectives in their outreach. This approach may be unconscious or unstated, but by pointing out examples that may not have been created as overtly diverse programs, one can see how librarians might envision an inclusive, diversity-oriented multicultural perspective that can become a part of a normal outreach routine. Exhibits can tell stories in compelling ways by passively existing, just waiting for someone to notice them and learn unexpectedly. In terms of music, QR codes embedded in posters can link to online audio, reaching out to those who may not read music well but have a smartphone. Programs and exhibits tend to be very specific to a particular university community, so the following examples are meant less as models to emulate and more as case studies to observe and learn from.

Outside of music librarianship, there have been numerous attempts to incorporate diverse perspectives into outreach, including an exhibit on the white South African novelist J. M. Coetzee by Carole Ann Fabian and other librarians at the University of Buffalo, which offered an opportunity to build awareness of apartheid.⁸ The display consisted of photographs and de-

⁴ See, for example, the drop in international applications (Elizabeth Redden, “Will International Students Stay Away,” *Inside Higher Ed*, March 13, 2017, accessed May 23, 2017, <https://www.insidehighered.com/news/2017/03/13/nearly-4-10-universities-report-drops-international-student-applications>) and rise in hate crimes (“U.S. Hate Crimes up 20 Percent in 2016, Fueled by Campaign: Report,” *Reuters*, March 14, 2017, accessed May 23, 2017, <http://www.nbcnews.com/news/us-news/u-s-hate-crimes-20-percent-2016-fueled-election-campaign-n733306>).

⁵ Smith, *Diversity’s Promise for Higher Education*, 256.

⁶ *Ibid.*, 69.

⁷ *Ibid.*, 222.

⁸ Fabian et al., “Multiple Models for Library Outreach Initiatives,” *Reference Librarian* 39 (2003): 44.

scriptions of the history of the country's political struggles. Coetzee himself visited the campus to give a reading, and English faculty organized a panel discussion. Programs like these offer opportunities to explore relevant issues like racism, while partnering with the wider campus community.

With regard to music libraries, Amy Jackson's flamenco program at the University of New Mexico (UNM) offers an excellent example of a collaboration with the dance department to create an exhibit highlighting diversity.⁹ New Mexico is a state with a large Latinx population, and the university itself is a Hispanic Serving Institution.¹⁰ Flamenco originates in the Andalusian region of Spain but exerts a strong influence on many Latin American musical traditions. UNM is one of the few programs in the world to offer a Bachelor's and Master's of Arts in dance with a concentration in flamenco. Jackson created an exhibit of library offerings of relevant materials (CDs, LPs, DVDs) combined with costumes and castanets on loan from the National Institute of Flamenco in Albuquerque and organized a dance performance. With a large proportion of Latin Americans, the program was no doubt successful in not only connecting with a particular program but also in reaching a segment of a traditionally underrepresented population that may consider their library in a new light because of Jackson's efforts.

My work with the Sinclair Jerseyana Sheet Music Collection at Rutgers University, while not specifically concerned with what might initially be thought of as a "diverse" subject due to its focus on New Jersey history and society, incorporates considerations of underrepresented individuals in spite of the overwhelmingly monocultural contents of the archive.¹¹ The project takes outreach in a different direction from exhibits and events and has involved partnering with two undergraduate initiatives: one a research assistant program called Aresty and another a freshman-level seminar on a topic of the instructor's choice. The programs provide an excellent opportunity for outreach as they engage the librarian (or any faculty member) directly with undergraduate students—often a difficult constituency to connect with at a large university like Rutgers.

The assigned project is similar for each program. For the seminar, students select a piece of music from among the nearly 200 in the archive. They then write an essay on the piece, analyzing its lyrics and musical content, researching the composers, lyricists, and historical context, and comparing and contrasting that piece with another, contemporary one about the state or by a New Jersey native. The Aresty research assistants are also tasked with digitization and metadata creation, but have more independence in that they may select several pieces that interest them and thus construct a broader narrative.

⁹ Amy Jackson, "Flamenco Program," forthcoming.

¹⁰ Hispanic Association of Colleges and Universities, "Company Directory," accessed June 12, 2017, <http://www.hacu.net/assnfe/CompanyDirectory.asp>

¹¹ Jonathan Saucedo, "Arranging 'Babel': Special Collections, Undergraduate Research, and Librarian Engagement," *portal: Libraries and the Academy* 18, no. 2 (April 2018): 391–408. <https://muse.jhu.edu/article/690735>.

The sheet music in this collection dates from the mid-nineteenth to mid-twentieth centuries, and as far as has been determined, all of the composers, lyricists, performers, and publishers are white and mostly male. In spite of these limitations, two strategies allow a diverse outlook: my selection of research assistants and the critique of the perspective of the sheet music creators. In the selection of an assistant, faculty are encouraged to choose a student without a background in research, allowing special consideration for individuals who have had limited access to such activities. The seminar tends to under-enroll individuals of color, but opportunities still arise to address diversity. We discuss issues of gender, including how women are portrayed in the cover art and lyrics. Typically, the sheet music treats women as toys of male leisure, with only as much agency as the shore or boardwalk (a common theme in beach-obsessed New Jersey), who exist simply for the pleasure of men. One composer was a comedic cross-dresser, bringing up our own society's understandings of gender and sexual identity and how that contrasts and remains consistent (for better or for worse) with the view from the nineteenth century.

The seminar also considers the issue of race, which often comes up in unexpected places. Many scholars have hypothesized on the reasons for the late twentieth-century decline of the once popular resort town of Atlantic City, New Jersey—oversaturation of casinos, the invention of air conditioning, cheap airfare, etc. Bryant Simon argues that the main reason for its decline was the end of segregation in the city, which led to white avoidance in favor of “safer” spaces, like Disneyworld. In many nineteenth and early twentieth-century pieces, Atlantic City is the subject of celebration, and the “rolling chair” features prominently. These were the only wheeled vehicles allowed on the boardwalk, and they were pushed by African Americans.¹² No matter their social status at home, whites in Atlantic City would be treated like kings and queens. The cover art of the pieces rarely depicts the chair's pusher with realistic features. At best, he is relegated to the background. Other times his features are racially caricatured in contrast to the normally presented white vacationers. Sometimes he is completely excluded, as if the chair operates on some sort of magical power. The portrayal in these cover images lends weight to Simon's argument, which may have seemed a bit more suspect without the visual evidence. Resources like the Sinclair Jerseyana Sheet Music Collection might initially seem to be missing a connection to diversity, but librarian-led critical investigations can go a long way to helping students and the wider community realize the complex histories artifacts are capable of revealing.

PRACTICAL TIPS

KNOW YOUR CURRENT AND POTENTIAL USERS

Practical strategies for incorporating a diverse component into an outreach program include surveying one's user community to determine the underserved populations, considering

¹² Bryant Simon, *Boardwalk of Dreams: Atlantic City and the Fate of Urban America* (New York: Oxford University Press, 2004).

who might feel excluded with particular outreach themes, and developing methods to overcome potential causes of exclusion. Formally or informally surveying groups about what services or collections they might want in the library could help underrepresented groups feel some sense of ownership of the space and its material. To determine your university's makeup, check its fact book.¹³ The music department may have specific information about its own students. Observe (and ideally, systematically study) who visits your library, and consider who you might wish was visiting, which can help you better shape your services and collections. Many libraries employ Federal work-study students who may or may not be music majors and who would come from backgrounds with less wealth. These students may also be a part of networks that librarians may otherwise be unable to reach.

University libraries can often play an important role in the lives of unaffiliated, local users, and can in turn be enriched by them. Review census data or information collected from local reliable news sources to determine the demographics of your community. Collaborate with public libraries, whose missions are focused on neighborhood regions more directly. Once the demographics have been identified, the needs and concerns of that population can begin to be addressed, enhancing the role of the library in many aspects of the lives of the students, faculty, and surrounding community.

Librarians with a concern for diversity and inclusion should aim to have their staff represent the variety of demographic groups found in their community. Even if you are not the ultimate decision maker on a hire, you can articulate why diversity could stand as a qualification as important, if not more so, than prior job experience or education. The awareness that someone from an underrepresented background can bring to anticipate problems and better reach different kinds of users can be significant. Students may also feel more comfortable that the library is a place for them, if they see others like them. But perhaps more important is to signal that the library is a place for many kinds of people.

ENVIRONMENT

A welcoming environment must exist before genuine outreach can take place. Misti Shaw's chapter, "Reaching In: Outreach Inside the Library's Physical Environment" (chapter four of this volume), addresses these issues in more detail, as the library's environment has an impact beyond communities that have historically suffered discrimination, but a few points are explored here. Individuals need to know they are legitimately welcomed and valued, and that friendly rhetoric is more than simply a marketing strategy. To that end, institutions should think broadly about whom they privilege and disadvantage. For example, there may be accessibility issues in your building. The placement of collections should be compliant with the Americans with Disabilities Act at the very least, but so should the location of programs and exhibits. For

¹³ See, for example, Rutgers University Fact Book, <https://oirap.rutgers.edu/instchar/factbook.html>, accessed June 3, 2017.

the abled, it may not always be immediately obvious how individuals with physical, mental, or sensory disabilities may interact with a poorly placed step, distracting signs, or a difficult-to-hear presentation. Proactive engagement with inclusion is ideal, but anticipating every conceivable issue is impossible. For that reason, reactive steps in response to concerns are likely unavoidable. In these situations, thoughtful communication with patrons is necessary so that they know you take their concerns very seriously.

Perhaps there are stereotypes of the kinds of people that study this or that discipline, which need to be addressed. Maybe there are safety issues with the location: poor lighting in the building's vicinity may make certain groups, such as victims of sexual harassment or violence, more uncomfortable with a late program. Would a woman feel comfortable nursing or pumping in public, and, if not, is there an appropriately equipped space (lactation room) to do so in private? In terms of religion, directions to worship spaces and open-mindedness toward religious practices, such as public prayer, foster a welcoming environment. Space is always at a premium in libraries, but a room set aside for prayer and meditation, that is clearly open to all beliefs, can be a powerful symbol of openness.

Sometimes a group just wants recognition that they exist and are worthy of attention. As Adrienne Rich puts it so eloquently, invisibility is a “painful condition. . . . When those who have power to . . . construct reality choose not to see you and hear you . . . when someone with the authority of a teacher, say, describes the world and you are not in it, there is a moment of psychic disequilibrium, as if you looked into a mirror and saw nothing.”¹⁴ Gender-inclusive language is vital to avoid exclusion. The binary division of gender is ingrained in so many aspects of society—from toilets to census questions. Although statistically a small proportion of society (at least according to commonly available surveys), transgender individuals face many challenges. They suffer a high rate of hate crimes and face many kinds of discrimination, both overt and concealed.¹⁵ To the extent that libraries can make the experiences of these and all users better, they should. This effort requires us to pay attention to things like public toilets but also brochures, advertisements, and other kinds of documentation. While these kinds of issues may go beyond the scope of a book focusing on outreach, they are all part of a university's culture, which can affect your ability to connect with your users.

THINK STRATEGICALLY

Align your outreach initiatives with the goals of your community. What does your university's strategic plan say about diversity? Does your institution have a Chief Diversity Officer and are there opportunities to collaborate? At Rutgers we have a Vice Chancellor for Diversity who

¹⁴ Adrienne Rich, *Blood Bread, and Poetry* (New York: Norton, 1986), 199.

¹⁵ “LGBT People are More Likely to be Targets of Hate Crimes Than any Other Minority Group,” *New York Times*, June 16, 2016.

has sponsored, among other things, music programs featuring Latin American artists, as well as a symposium on Latin American experimental music.

To help achieve the kinds of interdisciplinary collaboration with a diverse outlook discussed in this chapter, try to co-sponsor programs with staff from other disciplines that may have membership of groups missing from the typical music faculty and student body. More diverse pools of individuals who may share interest with music programs could be found in anthropology (folk music), area studies (Argentine tango), languages (music in the French diaspora), and communications (popular music studies) to name just a few. Collaborating with groups on campus to co-sponsor music programs—for example, African-American, Hispanic, or Chinese student unions—places the library at the nexus of interdisciplinary and diversity conversation.

Conflicts between groups with differing experiences may arise. Consider how different groups might perceive library programs. Be aware that an interest in fostering diversity may risk ruffling feathers. That might not be a bad thing in the long run, but you must be willing to accept the consequences and articulate the reasoning behind your actions. Clear guidelines, communicated consistently to individuals of all backgrounds, are necessary to prevent minority or majority groups from feeling as if one or the other is receiving preferential treatment.

APPROACHING THE CANON

In music libraries, exhibits and other programs often revolve around the musical canon (a body of the “great” musical works), which has been crafted mostly by dead white men in a way that has resulted in an overwhelming preponderance of that same monocultural demographic. Practically speaking, familiarity with many of these composers’ works is important to the professional development of many students. Choosing to focus on them for an exhibit does not necessarily mean you must ignore diversity. To the contrary, a broader awareness of the reasons for the presence of these composers and exclusion of others may help students realize that access to the composition of art music (and for determining what counts as art music) has been greatly restricted—often because of decisions with some basis in racist ideologies. Although those ideologies have lost much of their previous force, the structure they left behind remains largely in place and should be challenged. In an exhibit on Richard Wagner, for example, one could recognize his self-serving racist views, while at the same time acknowledge his historical influence. Such an exhibit would recognize the highly problematic history of art music.

Composers from “peripheral traditions” have been historically demeaned and excluded from the canon. There are rich Latin American, African American, and Asian art music traditions (among many others) outside of the traditional canon originating in Germany, Italy, France, and England that are worthy of considered study, which programming, exhibits, events, and other forms of outreach can advance. Some may wish to move away from the idea of the canon altogether, but challenging it in more incremental ways may be more practical in terms of increasing the diversity of concert programs, and thus more productive in the long run.

CONCLUSION

Outreach with an emphasis on diversity celebrates identities, values multiculturalism, works to advance participation from underrepresented groups, and benefits everyone. There is only so much libraries can do to achieve the many goals outlined here. At the same time, we should not underestimate our potential to be a positive force in the music department and around campus. By making inclusion and diversity part of routine planning for all activities, including outreach, we can break down some of the barriers that prevent your library from meeting needs of everyone. Talk to your colleagues, users, and administration about diversity before, during, and after outreach plans. At the very least, you will have helped foster a culture that pays more attention to inclusion and serving the underserved.